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INTERNATIONALLY
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Sigurd Rascher

BRINGS NEW CONCEPTION OF
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Sigurd Rascher's name must be mentioned in any discussion of music pioneers. His diligent study and brilliant musicianship has brought the saxophone to deserved eminence in the field of concert music.

Music critics and authorities have lavishly praised Mr. Rascher's interpretation of the masters with his Buescher. Some of their critical evaluations are listed below.

If you ever have an opportunity to hear this great artist be sure to do so. He will show you, as perhaps no other saxophonist of the day can, the opportunities for truly artistic achievement that await every student of the saxophone.

WHAT THE CRITICS SAY OF MR. RASCHER

BOSTON SYMPHONY ORCHESTRA, Dr. Serge Koussevitzky, Conductor

Boston EVENING-TRANSCRIPT—"Rascher sensitive artist . . . Saxophone has greater range of color, dynamics and pitch than supposed possible."

Boston GLOBE—"Rascher's saxophone as agile as coloratura soprano . . . Extraordinary technic . . . Musicianly phrasing . . . Revelation to audience."

Boston POST—"Rascher enthusiastically received . . . Virtuoso of the first rank. Musician of taste and sensibility."

NEW YORK PHILHARMONIC ORCHESTRA, John Barbirolli, Conductor

New York SUN—"First virtuoso of saxophone to stand out in front where the fiddlers and singers have stood. Make no mistake about it. Rascher is an artist."

New York TRIBUNE—"Rascher gives convincing impression of interpretative musicianship. Remarkable fluency, skill and full warm tone."

WASHINGTON NATIONAL SYMPHONY, Hans Kindler, Conductor

Washington STAR—"Rascher superb artist . . . Saxophone program one of rare beauty. Beautiful tone . . . Artistic moulding of phrases."

Washington TIMES-HERALD—"Rascher's flashes of technical display were breath-taking."

WHAT MR. RASCHER SAYS OF HIS BUESCHER SAXOPHONE

"In the attempt to faithfully render the music of the great masters, my Buescher saxophone is an indispensable associate. It seems to me, that the builders of this saxophone have come nearer to the inventor's (Adolphe Sax) ideal, to incorporate in it the flexibility of the strings, the variety of color of the woodwinds, and the power of the brasses, than other instrument makers. Needless to mention the technical perfection."

(Signed) Sigurd M. Rascher

Mr. Sigurd Rascher with his Buescher Aristocrat. Coming from Swiss and English parentage, but now an American citizen, Mr. Rascher had his early education in Germany, studying clarinet. Then he turned to the saxophone, and first toured Europe with jazz orchestras until he became convinced that the saxophone had a place as a serious concert instrument. He has played with over a hundred orchestras and in innumerable recitals where works of Debussy, Bach, Dvorak, Schubert, Brahms, Schuman, and Kreisler are given a new interpretation. Mr. Rascher extends the range of his Buescher saxophone to 4 octaves.

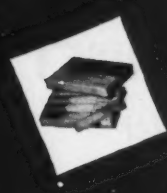
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Presenting



Robin F. Gatwood of Hickory, North Carolina

From a musical home in Dayton, Ohio came Robin F. Gatwood to Lenoir Rhyne College at Hickory, North Carolina, where he has organized a new instrumental department and is Associate Professor of Music Education,—but this was not a non-stop flight.

Graduating from High School where he played cello and baritone Robin entered Peabody College in Nashville, Tennessee, got his B.S. in 1938 and his M.A. in 1939, while directing the Vanderbilt University Band and playing double bass with the Nashville Symphony.

Next stop Greenville, South Carolina as director of instrumental music in the Parker District Schools. Then High Point, North Carolina for two years until the Navy took him to the South Pacific, as communications officer.

Returning to High Point in June 1947 the opportunity at Hickory soon presented itself and has developed into an ideal situation giving the talented and widely experienced musician and conductor rich opportunity in both instrumental and choral work. His program includes numerous small ensembles, drum and bugle corps, as well as band and confident hope of a fine orchestra in the near future. A Nashville girl led him to the alter in 1939 and he now has a young son 2. These are but the scattered high lights of a budding career certain to bloom into full and radiant glory.

*"They Are Making
America Musical"*

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On the Cover

Are America's Beautiful and Talented baton-twirling Majorettes crowding the Marching School Band out of the spotlight? At least they are attracting national attention, get more publicity on magazine covers, billboards and in advertisements than any glamour group that has appeared on the national scene in recent years. Many of today's Majorettes are fine musicians too.

On the Cover this month, the comely corps of the Citrus Union High School at Azusa, California. Left to right they are:

Shirley Etzea, Phyllis Smith, Annette Bradshaw, Edward Warner (Drum Major) Ina Mae Piper (head majorette), Delores Luevenos, Janice Whippert, and Pauline Stites.

The School Musician

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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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• Unless it concerns an affair of the heart the SCHOOL MUSICIAN faculty can answer any of your burning questions. Your instrumental columnists will welcome your letters.

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Learn to Play an Instrument

Regular Monthly Teaching Features

"Your Liberal Education in Music"

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PROBLEMS

we have with

BEGINNERS

and Some Solutions by

Maurice E. Rose Director

Weedsport Central and Skaneateles High School Bands

Auburn, New York

● DO YOU HAVE PROBLEMS with beginning instrumentalists? If so, please read on, if not, I salute you.

In 20 years of teaching I have encountered many and various types of problems. In life, we mortals are always fascinated by any new experience which may present itself. Why? Mostly because there is an imaginative stimuli that projects us into a new and different pattern. If we foster this imaginative stimuli, ultimately we find ourselves heading toward a new goal in the game of experience. Generally with that first impulse we are as restless as a worm in a forest fire. Anxious to reach that goal, we become blind to the required amount of expended energy necessary to attain it. HERE is where some formula is needed to perpetuate that initial enthusiasm.

For example, one may become enthused about becoming an artist. The

incentive perhaps was first felt when there was some association with art, by observing someone painting or by the observation of some finished work of art. The first steps in the path of learning are easy to take so naturally interest and enthusiasm are at a peak, the primary drive and effort is present and a definite progress is sensed by the beginner. The strokes of the brush, the colors and the experience of seeing a "vague" similarity to an object, all swell into one wave of enthusiasm. One wave follows another until finally the tide recedes. BUT to keep that tide from receding is the challenge to the instructor or teacher.

Many professions or lines of endeavor that open a challenge to skill requiring coordination of mind and muscle, are analogous to this example. There are few people, young or old, who are not interested, at



Busy man is Maurice E. Rose with his two bands each in two Waterloo High Schools, but he is turning out fine and happy musicians. He directs also the Auburn, N. Y. Civic Band of 40 musicians, many of whom are recent high school graduates. And in his spare time he coaches the V.F.W. Post 1975 32 piece Drum and Bugle Corps, having taught them to read music. Even with his M.S. Degree from Ithaca College he still likes to pitch horseshoes for a hobby and finds enough time to spend with his lovely wife and twin boys 13, one a trombonist in the Auburn School Band.

least momentarily, in tooting on a horn, or tapping on a drum or drawing a bow across a string. These interests are founded in that peculiar type of fascination to hear some sort of sound, with the hope some sort be musical. Under the guidance of a teacher, assuming there is some measure of adaptability for the instrument, a spark of interest can be fanned into a flame within a short time. BUT, again, to keep this flame from dying out is the challenge to the instructor or teacher.

To be able to cope with a problem one needs to understand some of the reasons for it being a problem. With a problem of this type where the human being is directly concerned, perhaps the problem is psychological. It is ten times easier to straighten a bent key on an instrument than it is to straighten a bent interest in an individual. Dealing with "mechanics" is much easier than dealing with "mental antics." Perhaps the balancing point would be not to overestimate the avid approach of the young instrumentalist but to counteract it with a dissertation on the intricacies involved. This method might have been tried—perhaps it works—but I have never experienced it. There is, however, a pitfall that should be avoided; that of over-emphasizing or glorifying the inherent possibilities of the individual.

A desire is primarily stimulated by



The Weedsport Central School Band at Waterloo has 64 players, a full fine instrumentation, and has placed generally in 1st, sometimes in 2nd division every year of its entry into state and national contests. Reaching back into pre-war history the band of this High School rated first in national contests of 1940 and 1939. It is fed from a junior band of 36.

seeing and hearing someone play an instrument, so it is at this point that we should pick up the threads of interest and weave them together. The beginning step is as the first 7 years of the child's life, epitomized into 7 weeks. What is done during this period will determine to a great degree, the future of the young instrumentalist. Extreme care should be taken during this early period, that the correct adjustments regarding embouchure, hand position, posture, breathing, etc., are properly inaugurated. A common fault, (which I have been guilty of), is placing these beginners in a more advanced class too quickly. By doing so the teacher submerges the individual to the point where the necessary checking on the tone, etc., is more or less lost, also with a challenge far beyond his potential abilities, at the time, the young instrumentalist is apt to develop a passive interest. Class work has its advantages and disadvantages. With the beginner it is almost imperative that the individual receives the full attention of the teacher. Once the correct habits have started to form it is safe to place him in a homogeneous class. Constant vigilance is required for the next few weeks to properly determine whether or not the correct habits are still adhered to. Also as to whether the young instrumentalist really understands what he has been instructed to do.

The period when the interest begins to wane, inevitably comes at the time when a more difficult challenge confronts the pupil. As with all of us, the novelty wears off and when we have to settle down to "real work" we have that "indefinable something" that suggests to us to "give it up." This challenge point is usually labeled with exercises which, to be conquered demand much repetition. If the make-up of the individual lacks in tenacious quality or that phase of character which compels one to "hang on," then we see a weaken-

School Bandmasters and their young musicians will find inspiration, hope and guidance in the fine principles and objectives set forth in the following declaration. It is the voice of a new and progressive organization whose standards all will wish to emulate.

College Band Directors' National Association DECLARATION OF PRINCIPLES

WE AFFIRM our faith in and our devotion to the College Band, which, as a serious and distinctive medium of musical expression, may be of vital service and importance to its members, its institution, and its art.

TO ITS MEMBERS the College Band, through exemplary practices in organization, training, and presentation, should endeavor to provide effective experiences in musical education, in musical culture, in musical recreation and its general citizenship.

TO ITS INSTITUTION the College Band should offer adequate concerts and performances at appropriate functions and ceremonies, in the interests of musical culture and entertainment, and for the enhancement of institutional spirit and character.

TO MUSIC as an art and a profession the College Band should bring increasing artistry, understanding, dignity, and respect, by thorough and independent effect within the band's own immediate sphere, by leadership and sponsorship in the secondary school music program, and by cooperation with all other agencies pursuing similar musical goals.

TO THESE ENDS, we the members of this Conference, pledge ourselves to seek individual and collective growth as musicians, as teachers, as conductors, and as administrators.

ing in the interest. Now is the time the teacher is challenged. Words don't do very much at a time like this. The only salvation factor lies in the proper selection of materials or supplementary materials so that an immediate outlet is provided for the "meager knowledge" which he already possesses. To find this material is something of a task requiring many hours and even days, in fact it seems to be an endless search for we are constantly being flooded with new materials. However with properly graded material and with the proper use of it this waning interest can be re-captured. Nothing seems to affect these young musicians like the sense of personal responsibility in a small

ensemble or the desire to play a solo.

Having discovered in recent years, that it is no longer necessary to learn the alphabet in order to read, we have also discovered in music, that we need not study any drill scales in order to read music. Thus we can learn to count and read by playing well known melodies. This has, without a doubt, been the salvation factor in the building and maintenance of our school instrumental programs. John, Joe and Mary didn't want to play an instrument so they could play scales, this we well understand, thus as we realize that the approach thru melodies has been the attractive feature so should we continue to realize that they still tend to be the maintenance factor. Most modern instruction methods are based on this premise but as teachers we know that scales, intervals, arpeggios, etc., must be assigned and properly played. When these exercises are presented in any method it is difficult to "sugar-coat the bitter pill" and generally a static assignment develops. What do you do with these groups that become static? Are you just assigning the same lesson over and over accompanied by a lecture on practice, or do you try to find a remedy? I do not have all the answers but it has been my experience that by assigning the

(Please turn to page 33)



The Skaneateles Band of 56 players is one of the busy young outfits of Waterloo. The High School also has a junior band of 25.



The Cleveland Heights High School Concert Band under the direction of Raymond Gerkowski is one of the finest bands in America under college level. Its recent concert tours have brought new fame to itself and inspiration to school musicians and school bandmasters wherever its fine performances have been heard.

A Famous Letter Award System and How It Works

● **THE CLEVELAND HEIGHTS HIGH SCHOOL POINT SYSTEM** for Letter Awards was originated in 1932 by Mark H. Hindsley and has been gradually revised to suit the needs of the Instrumental Music Department. The last revision was made in 1944 by Ralph E. Rush and is the one given at the end of this article. Mr. Mark H. Hindsley, at present Acting Director of the University of Illinois Bands, was the original director of the Heights Instrumental Music Department. During his five years of leadership (1929-1934) Mr. Hindsley guided the Instrumental Music Department from a handful of players to large nationally known Concert Bands and Symphony Orchestras.

Mr. Ralph E. Rush, now head of the Teacher Training Department at the University of Southern California, took the Department from the high point of development to which Mr. Hindsley had brought it, to even higher achievements during his twelve years on the podium (1934-1947).

Mr. Hindsley and Mr. Rush were able to develop and maintain ninety-piece Symphony Orchestras, 120 piece Concert Bands, and 110 piece Marching Bands of the highest caliber over

a period of eighteen years. This was accomplished by their remarkable inspiration, hard work, outstanding leadership, and the Point System of Letter Awards. Both men inspired the pupils to unusual accomplishments, and the awarding of letters made the pupils feel that their hard work was in some measure rewarded by tangible evidence.

Students are rewarded for service in high school athletics in various ways. As a rule, the athletic departments of a great many high schools give pupils who play on the varsity teams for one year, a letter, two years, a medal and three years, a trophy.

Students are also rewarded for outstanding work in the high school dramatic departments by being elected to membership in the National Thespian Society. Pupils who merit further recognition receive a dramatic mask pin.

Since their colleagues receive tangi-

ble rewards for service in high school athletics and dramatics, members of the Instrumental Music Department feel that they also should receive some tangible reward such as a letter for their service to the school. They feel thus because they belong to an important school service organization which performs at football games, baseball games, assembly programs, pep assemblies, and other school functions. Not only is the Instrumental Music Department an important school service organization, it is also a very important public relations agency. It performs at community parades, P.T.A. Programs, community club programs such as the Kiwanis Club, and gives several concerts each year which are open to the public. The public, being so generously served by the Instrumental Department, in return supports the school system at election time.

To be able to qualify as a member of the Instrumental Music Depart-

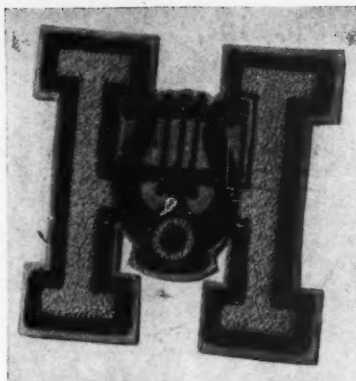
By *Raymond Gerkowski*, Director
Cleveland Heights, Ohio, High School

ment, pupils are obliged to invest much time outside of school hours and also to invest much cash. Many hours and years are spent learning to play an instrument and many more in orchestral and band practices and extra rehearsals. Besides the time invested, pupils and their parents spend considerable amounts of money for lessons and the purchase and repair of instruments.

Most pupils feel that they should receive some tangible reward for their service in the Instrumental Music Department based upon a point system or "amount of service determining system" as the point system is really. They feel thus because they are a school and community service group and because they have invested time and money over and above what the average high school student has invested in his high school career. They will not look longingly at football players or other high school service participants and their letters because they realize that they will also receive letters which are just as important in the eyes of the student body. In other words, members of the Instrumental Music Department expect to receive as much recognition for their efforts in music as other students receive in athletics, dramatics, or other school activities.

Because of this their hearts are not in one form of activity and their desire to gain recognition to satisfy their ego in another activity. To put it briefly, students give all their time, energy and love to Music. Because of the point system Mr. Hindsley and Mr. Rush have been able to command the interest and attention of the best pupils at Cleveland Heights High School in spite of the competition of other attractive school activities and have built an outstanding music department.

The Cleveland Heights High School Band and Orchestra Letter Awards System is given here. The salient



This deep-pile letter H in rich gold and black, the school colors, is to every Cleveland Heights musician the pot of gold at the Rainbow's end. It is their most coveted token of achievement.

points to note are:

1. Double points are given for heavy instruments during marching band such as tubas, drums, baritones and saxophones. This helps to prevent players of these instruments from becoming discouraged and quitting due to the hardship in carrying them during drills and parades.
2. Pupils are encouraged to listen to good music since they receive points for this practice.
3. Scholarship is recognized and encouraged. Ten points are given each grading period to students whose grades are "B" or better.
4. Students who have proven themselves good citizens are given 25 points.
5. Staff in item VII refers to students who are librarians, secretaries, etc. At Heights the Staff consists of the Prop Crew, Library Staff, Lost and Found Staff, Uniform Crew, Entertainment Staff, Quartermaster Crew, Secretary Staff, Publicity Staff, and Welfare Staff.
6. The director and his students can design their own letter corre-

sponding to their school color and tradition. The letters referred to are at the end of the Band and Orchestra Letter Awards sheet.

CLEVELAND HEIGHTS HIGH SCHOOL Band and Orchestra Letter Awards (Started in 1932—last revision 1943-1944) Points given as follows:

- I. PUBLIC APPEARANCES
 1. Prepared Concerts 15
 2. Assembly Programs and Other Incidental Music 5
 3. Prepared Ensembles 5
 4. Prepared Solos 5
 5. Parades (Marching Band).... 10
(Basses and Drums Received Double Credit)
- II. PRACTICE ON INSTRUMENT
 1. Individual daily (6 days per week) average
 - 20 minutes—points per month. 16
 - 30 minutes—points per month. 24
 - 45 minutes—points per month. 36
 - 60 minutes—points per month. 48
 - 1 1/4 hours—points per month. 60
 - 1 1/2 hours—points per month. 72
 2. Special called rehearsals (before or after school)
 - Less than one hour in length. 5
 - One hour or more..... 10
- III. LESSON ON INSTRUMENT
 1. Class (two or more in group), each lesson 3
 2. Private, each lesson 10



Director Gerkowski carries on the fine traditions set by his eminent predecessors on the Cleveland Heights podium with some glowing new adventures in music of which all are proud.



If you ask folks in Cleveland Heights which they think best, their own High School Symphony Orchestra or the New York Philharmonic, they will tell you without hesitancy that Raymond Gerkowski's organization really produces the sweetest music on earth. This is one of the few remaining High School Symphonies that can really deliver a performance of professional standard.

- IV. LISTENING (Maximum of 16 points per month)
 1. Attending concerts of good music—per program 2
 2. Radio programs (at least 1/2 hour in length—per program. 1
- V. INSPECTION OF EQUIPMENT
 1. Uniforms—each perfect inspection 5
 2. Instruments—each perfect inspection 5
- VI. SCHOOL RECORD
 1. Scholarship (honor roll) each grade period 10
 2. Perfect attendance at regular rehearsals and concerts (present—on time), per month..... 5
 3. Citizenship (Each semester a
(Please turn to page 32)

This Is My Plan for Developing

Functional Knowledge of Musical TERMS and SYMBOLS

● For a number of years, a band director has felt his band and orchestra players needed to have a better functional knowledge of musical terms and symbols, so they could attack the problems of music reading and adequate musical performance with confidence. This lack of ability to interpret the printed page on the part of the players was brought sharply into focus when an earlier band made a poor showing in a competition sight reading session.

Reasoning through the basic principle responsible for such a shortcoming, left the conductor with no alternative but to try a plan of procedure that would not only give the players a knowledge of all terms and symbols on the page but give them the "know how" and practise to execute them often. In this discussion, functional knowledge will be used to designate this two-fold ability.

The director examined carefully the players' folders from various sections of the band and noted down the order in which these items appeared in the various selections that the players had to read. The list illustrated is the result of several such reviews of folders.

In recent years, this pattern of procedure has been developed. The mimeographed sheet, with its blank spaces, is given to each player and one is left in each folder. As the director, in rehearsal, stops from time to time, the player learns the exact meaning of the term and jots his own answer on the sheet. Carrying out the interpretation of the sign, term or symbol is a practical application of his knowledge on the spot. Once a term has been defined and

Promoting Better Music Reading and Performance of the HIGH SCHOOL BAND and ORCHESTRA



Mr. Brandenburg places strong emphasis on a clear knowledge of musical terms. They are the road signs of musical interpretation and must be carefully followed.

executed the player is held rigidly responsible for what the term means and *How to Do It* which is more important. This will become his Functional Knowledge. The next step is for the band or orchestra leader to place in the folders, early in September, easy sight reading material of E and D grade, but make the read-

ing requirements high, even for easy music, like national competition requirements. A new number in the folders every day will do wonders to whet the musical appetite of the players, but month by month the grade of difficulty should be stepped up—Class C material for Thanksgiving to Christmas, class B material from Christmas until Easter, and then some easy Class A selections for the final spurt in the year.

Before explaining the approach to the individual items in the outline, the writer will relate what the eminent master piano teacher Ernest Hutcheson expressed in an address before the National Music Teachers association in the question of music reading.

His main points were indelibly expressed in short pithy questions somewhat as follows: "Before playing a single note from the printed page, one should come to several decisions:

(1) "You have to play the right note or the wrong one the first time, why not the right one?"

(2) "You have to play loud or soft, the first time, why not the right way as marked?"

(3) "You have to play detached or connected the first time, why not the right way?"

(Only on the fourth essential did Mr. Hutcheson suggest some compromise.)

(4) "Why not try to approximate the right tempo the first time?"

The philosophy behind Mr. Hutcheson's teachings is certainly a very sound one in the opinion of the writ-

By *Arthur H. Brandenburg*

Supervisor of Music, Public Schools

Elizabeth, New Jersey

er, and one is tempted to alert his own players to make similar at sight decisions that save much time and effort in rehearsal and point up musical performance. Other selections can be used, but just at present the following three selections happen to be in the Solo Clarinet folder of the band.

"Strains from Erin" by Lucien Callet-Elkan-Vogel.

"Atlantis Suite" by V. F. Safranek-Carl Fischer.

"Zampa Overture" by L. J. F. Herold-Carl Fischer.

Certainly there is plenty in the very titles themselves to aid a player in interpreting this respective music. The subtitles of the various movements in the suite point to the necessity of giving attention to what the music has to say. The title of a parade, concert or special occasion march will give a clue as to its ultimate interpretation.

Very often the style and characteristics of the composer or arranger, if known, will give added clues to a better interpretation of the composition. They all have a direct bearing on how to best play it.

After the title of the piece and composer and arranger, the following items appear in the printed music, left to right, up and down—clef, sharps, flats, or none, meter, tempo mark, dynamic mark, notes and note values, directional signals, phrasing

and style marks. A few suggestions are offered to aid in clinching functional knowledge about them.

For all practical purposes, two clefs are considered in music for our high school band. The G clef because it circles around the G line and automatically names the other lines and spaces. What are the names of the other lines and spaces? Bass instruments often use the F clef, and it is not a new staff at all, but a continuation of the G clef and staff if you count down and see how it connects into a Grand staff. (Orchestra leaders can include the alto and tenor clefs to span the entire orchestral range.) The question of key should be more than a mere verbal or mental repetition of how many sharps or flats, or none. The respective key should start the mental processes of review on what the scale and chord pattern is for that key. Then the sharps and flats will come along in their sequential order up and down the scale. Directors in band ought to do something to destroy the fear of excessive flats and sharps. Maybe a thought on what notes not to sharp or flat will create some additional confidence. The important thing for the player to think about is what is the fingering pattern necessary to negotiate likely passages in the required key.

FEELING THE METER SIGNATURE is one of the weakest links we have in all instrumental teach-

ing. Feeling a stronger pulse on down beats of two-four measure, and a lighter feeling of pulsation on the up beat seems quite neglected, yet it is the throb by which the band as a whole sticks together best. In waltzes we are apt to play the second and third beats too loud, so they sound clumsy. Amateurs can almost be told to overdo the feeling for these strong and light beats and then it will more nearly approach the real demands of the selection.

The playing of **RELATIVE NOTE VALUES** is also one of the greatest weaknesses found in modern instrumental teaching. How often have amateur bands been guilty of rushing tempo, and the blame has been placed on conducting faster and faster tempo, or inability to hold a band back. The real trouble has been slighted note values, or nipping off time that should have been given to full note values. Whole notes, halves and quarters are all really FAT notes, and if counted occasionally in a subdivided beat of "one-and-two-and," etc., more progress will be made. With the playing of greater stress on long notes and lighter stresses on short notes a greater degree of contrast is available even on the subject of note values.

RELATIVE DYNAMICS is still something to be diligently sought after in band work today. All too often

(Please turn to page 33)

FUNCTIONAL KNOWLEDGE OF MUSICAL TERMS AND SYMBOLS
NECESSARY FOR BETTER MUSIC READING AND PERFORMANCE

TITLE OF COMPOSITION (hints)
COMPOSER AND ARRANGER (period) (style)

CLEF AND KEYS NEW MANY SHARPS FLATS OR NONE.

Suggested scale patterns _____ chords _____

FEELING MEASURE SIGNATURE Duplo _____ Triple _____

Quadruple _____ Sextuple _____ Other compounds _____

RELATIVE NOTE VALUES Half _____ Quarter _____ Eighth _____ Sixteenth _____ 32nd _____

DYNAMICS (Degrees of loud and soft) *fff* _____ *ff* _____ *f* _____ *mf* _____ *mp* _____ *p* _____ *pp* _____ *ppp* _____

Cresc. (crescendo) _____ dim. (diminuendo) _____

poco cresc. _____ marcato _____ subito p _____

sf (sforzando) _____ fs (forzando) _____ sfs _____

TEMPO MARKS (Speed of playing)

PRESTISSIMO
Vivace
Allegro Vivace

ALLEGRO
Allegretto
Moderato
Andantino

ANDANTE (Walking Tempo)
Larghetto
Adagietto
Adagio

LARGO
Lento

GRADUO
Larghissimo
Adagissimo
Lentissimo

MODIFYING TEMPO TERMS

Alla breve ($\frac{2}{4}$) _____ con moto _____ rit. (ritardando) _____

accel. (accelerando) _____ allargando _____ agitato _____

animato _____ L'istesso _____ a tempo _____

con fuoco _____ meno moto _____ meno mosso _____

piu mosso _____ giusto _____ stringendo _____

rall. (rallentando) _____ molto vivace _____ non troppo _____

affrettando _____ mosso _____

2-

DIRECTIONAL SIGNALS

\parallel _____ \parallel _____ \parallel _____

D.C. (da capo) _____ D.S. (dal segno) _____ al fine _____

al formato _____ al _____ coda _____ ϕ ϕ _____

trill _____ G.P. _____ tacit _____

PHRASING AND STYLE

detached _____ legato _____ legatissimo _____

semi-detached _____ staccato _____ staccatissimo _____

cantabile _____ con brio _____ con spirito _____

dolce _____ gracioso _____ largamente _____

glouoso _____ maestoso _____ tenuto _____

sostenuto _____ marcato _____ marcis _____

pesante _____ doloroso _____ espressivo _____

glissando _____ grandioso _____ rubato _____

strepitoso _____ vigoroso _____ scherzando _____

risoluto _____ affettuoso _____ brillante _____

leggiere _____ leggerissimo _____

MUSICAL TERMS USED WITH OTHERS: or separately

non _____ poco _____ poco a poco _____ piu _____

meno _____ molto _____ assai _____ al _____

alla _____ o _____ libitum _____ loco _____

solo _____ div _____ duo _____ bis _____

nesso _____ non _____ troppo _____ nevie _____

ordini _____ primo _____ quasi _____ sempre _____

subito _____ un _____

This project has been formulated to assist players in band and orchestra in a better interpretation of the printed page of music.

ARTHUR W. BRADSHAW
Superintendent of Music
Elizabeth, New Jersey

We CAN Have STRING Players

Part I

● FOR YEARS WE HAVE HEARD about the trend away from the study of the stringed instruments. Except in schools and communities which have been most vigilant in combating this trend, the result is a serious lack of good string players. Some music educators are concerned for the future of our orchestras. Admission boards of some music schools now are forced to admit string players who formerly could not have made the grade. Small symphony orchestras and community orchestras are feeling the situation. Many pupils who were not at all outstanding as playing artists are to be found now in the personnel lists of the symphony orchestras.

What has caused this unhappy situation, and what must be done if we as teachers are again to feel any kind of professional satisfaction in bringing back more good orchestras to our schools? The reasons for the trend are fairly clear, and yet basically may be more obscure than many realize. We have heard all of these apparent reasons discussed. The reasons suggested are as follows:

1. All emphasis has been placed on the band because it is easier. The band can be developed more quickly. It is more functional and has more appeal.
2. Lack of well-trained and appointed string teachers.
3. Influence of modern dance bands.
4. Difficulties of transportation during the war years.
5. High pressure salesmanship of band instruments and uniforms.
6. Changed conditions in the home.
7. Inadequate material for study.

All of the items listed above, and many more, are recognized, and have been discussed at length. In my opinion, they are all part of a greater manifestation of changing values, which I will discuss presently. The "view with alarm" attitude, however, has led to many curious attempts at

Convincingly of this Writes

Karl D. Van Hoesen

**Music Department, Board of Education
Rochester, New York**

solving the problem. Some of them are interesting enough to examine.

One such attempt seeks to make violin playing "interesting" by including the entire range of technique, both of bow and of left hand, in the first lessons. For the sake of activity, playing faults and bad intonation are to be overlooked and corrected later. So-called staccato and spiccato bowing "cycles" are introduced immediately and allowed to be performed in the most clumsy manner and with no resemblance to the correct strokes. Shifting "patterns" or one-finger scales (which, incidentally, usually lead to a stiff whole arm vibrato) are introduced almost immediately. With this approach everyone has an exhausting but delightful time.

Another distressed teacher thinks that the available material isn't good and that violin playing should proceed from the singing of nursery rhymes or folk songs. Not bad for little children.

Remedy three seeks to put all the strings together, one teacher teaching all pupils at once, so that richer and more sonorous string quality may be experienced.

Remedy four seeks to start the orchestra all together as a class from the beginning.

Remedy five seeks to put more glamour into the program by dressing the class in the costumes of gypsy violinists. Some teachers think that the string class should play at the school games!

Remedy six seeks to emphasize the "simplicity" of violin playing in some vague and nebulous manner.

I am trying constantly to see some good in all of these painless ways of

developing string players. The causes of our troubles are many, but I think that remedies are not to be found in methods and procedures outlined above.

What, then, is the real trouble and what shall we do about it? I do not think that I know all of the answers, but I am quite sure about some things. I think that we can do certain very tangible things, if we realize more fully certain aspects of the total educational picture and our relationship to it. Let us realize, first of all, that we are living in a world vastly changed from the one in which we worked ten years ago. These changes are reflected in our schools. Relationships in our schools have also become more complex. As these complexities multiply, values change. We may believe utterly in the unchanging value of the thing we are doing. Others, not vitally interested, view our field in relation to the whole changing aspect of education. I feel sure that astute and discerning school administrators are going to scan closely the educational value of what we are offering. Are we giving a real educational value or is our emphasis placed too much on functional activity?

One aspect of change is reflected in the present attitude towards formal discipline. Older teachers feel the importance of expecting students to work with the old type of disciplinary pressure. The philosophy of "progressive education" has stressed the individual and his changing likes and dislikes, and not formal discipline. Formal discipline and effort, however, are necessary for achievement in our field, perhaps more than in some



Mr. Van Hoesen

other fields. This is not in line with the trend, at least for the majority of students.

In calling attention to certain overall trends in educational thinking, I do not wish to be thought presumptuous in criticizing developments which have taken place. Perhaps some of the trends in education have made our schools better for the greater number of our students. Our schools do not revolve about the music program, nor should they. Many changes, however, have not been good for music nor for the success of the continuance of high standards in other academic subjects. If I cite some isolated examples of trends, it is only from the point of view of our interest, not necessarily a one-sided denunciation of total policy, much of which may be due to the attempt to keep

up with our changing world. We should not be too pessimistic about the changes in school administrative policy. If we have to face change, let us do it courageously and devise new and better solutions to our problems.

It is a fact, however, that the quality of our national education is dropping, not only because our schools have been starved, but because we have not been able to keep poor minds from utter frustration, nor to challenge brilliant minds (and in our field, brilliant musical talents) to work at their highest level of achievement. Our thinking must try to solve these problems even before the national economy attempts to supply the means.

The values stressed in our curricular studies now seem to be functional ones. A recent newspaper article indicates that the New York City schools will abandon courses in mathematics for most students because such a limited number can or will pass them. High school language courses are going the way of Greek and Latin. Even the English program is being changed considerably in terms of state requirements. Mandated subjects are crowding the curriculum, especially in the field of social studies and physical education. No lengthening of the school day accompanies these mandates. In music, this contributes materially to the mortality rate of string players.

Many school administrators are becoming alarmed over the growing number of students who never finish high school, even with our greatly lowered academic standards. A recent article in "School Life" gives the figure as 45%. To quote "Of every 100 youngsters 55 drop out of school—Boredom and Frustration—factors behind drop-outs." The accompanying cartoon was used to illustrate the point.

Reproduced by permission of Child Life magazine.



One other factor, which is overlooked by many who are attempting to analyze the situation, is the present low point in high school population as compared with that of eight years ago. I can submit authoritative figures only for the city of Rochester, New York, but I think they may be typical. In September of 1940 there were 19,495 high school students in Rochester. In September of 1948 there were 11,318. In other words, there are 7,677 fewer students in the great pool of potential string talent than there were eight years ago. The inevitable result is fewer exceptionally talented and advanced players. Teachers who wish to build for the future must not be pessimistic for the long range view. If we do have some lean years now, let us use them to look ahead to the new peak that is coming. Before another eight years have elapsed, the high school population will again be high, as the peak of the new population is now in the second grade of the elementary school. One may be pessimistic for the immediate future, but the most tremendous renaissance in string playing can take place in the next few years if we begin now to pan the gold at the source of the stream.

(To be Continued)

Coming Features You Won't Want to Miss

"WE CAN HAVE MORE STRINGS, Part II." In this second half of the author's revealing story he first puts his finger on the direct causes of orchestra bankruptcy, then he rationalizes the remedies, tells us at least some of the things we must do to save the ship.

WHAT ARE YOUR OPPORTUNITIES for a Musical Career in the Air Force? Yes, we have the answer to that question, and it makes attractive reading.

WHO is America's Most Beautiful Majorette?

WHAT IS GOING ON school musically in Europe? Sigurd M. Rascher, eminent concert saxophonist, now on tour writes you a letter from Holland.

IS YOUR BAND'S TWIRLING CORPS as skillful and as accurate as it can be? You'll find the finest instructions available anywhere, in our pages. Don't miss one of these lessons.



No sir this is not just another ordinary march down Pennsylvania Avenue. This is your United States Air Force Band, its fine musicians who are answering your questions in this issue, lead by their eminent director Lieutenant Colonel George S. Howard in the Inaugural Parade January 20, 1949. This occasion is the supreme symbol of America's greatest freedom, the right to vote. Cherish that freedom, use it wisely, guard it well.

The National School Band Clinic of the U. S. Air Force Band

And Here Are the Answers to the Questions You Ask

Percussion

By Paul M. Dolby
Principal Percussionist



Question: What studies and exercises are recommended for the bells, xylophone, or marimba?

Answer: Either the Gardner or Bower methods contain valuable, progressive exercises and scale and chord studies. If you are interested in the mallet instruments and you do not have an instructor available for such instruments, your piano teacher can give you the next best assistance. The mallet played instruments being more closely related to the piano keyboard than any other instrument, a piano instructor should be very helpful. If you haven't studied the snare drum, a drum instructor will be able to give you some fundamental rudiments that are very valuable to mallet technique.

Other graded studies for the bells, xylophone, or marimba may be found in the various methods and studies for the violin or clarinet. Most fundamental trumpet studies are not so adaptable for the mal-

let instruments because of their wide usage of long tones and articulation studies. On the mallet playing instruments, long tones or rolls and repeated tones on one note are produced with comparative ease.

Question: Why is progress in sight reading on the mallet played instruments a difficult problem?

Answer: Sight reading is perhaps a greater problem on the mallet played instruments than upon any other instrument. This is due to the fact that one does not use the sense of touch or feel to produce a tone, such as the fingers touching keys, strings, or other objects. Instead, the mallet is the only object touched by the hand, and in order to produce a tone the action of the mallet must be guided by the eye and a sensitive feel of moving the hand exact distances through space. This feeling of motion through space is known as the kinesthetic

sense, and it is rather unreliable and very difficult to master. Consequently, in sight reading the eyes will have to see the music, the instrument and the hands, and at the same time the action of the mallets and hands will have to be guided by the kinesthetic sense. In reading one must develop the space feel for intervals, and try not to look at the instrument and mallets; thus the eyes will be able to rest on the music as much as possible and greater progress will be attained in sight reading.

Question: Are the bars of bells and xylophones affected by temperature changes?

Answer: Yes, the bars of any mallet played instrument are affected by varying degrees of temperature. They are not, however, affected by dampness as is the case of drum-heads. Heat causes bars to go flat in pitch, while on the other hand, coldness causes them to go sharp.

This change in pitch is particularly noticeable on the bell-lyra when played outside in cold weather and will always be sharp to the band. In some instances, therefore, if a marching band is performed in very cold weather, it is advisable not to use the instrument. In view of the effect that varying degrees of temperature has on mallet played instruments, it is important that the bars be stored in places that have a constant temperature. They should not be kept near radiators, windows, or anything that might tend to alter their pitch.

Question: How are rhythms produced on the tambourine?

Answer: The tambourine, often neglected as to performance, is one of the oldest and most effective of the percussion instruments. There have been many different techniques used on this instrument, such as those of Spanish dancers, the minstrel shows, and the percussionist. Rolls are produced by shaking, and pressure of the thumb around the circumference of the head. The latter method is used for short, delicate rolls, while shaking is employed for heavy or loud effects. In most cases, the simpler rhythms are produced by striking the head with the fingers or knuckles of the right hand while holding the tambourine in the left. When rhythms are too difficult to produce with one hand, the instrument may be laid on a pad or pillow head down and struck on the hoop with both hands. This method is good for delicate effects. For louder effects, the instrument is held in the right hand head down and alternate beats are produced by striking the tambourine on the knee followed by a stroke of the left hand on the head. By employing this method, forte effects are easily attained.

Question: Should the bass drum beat be anticipated in playing marches or any selection that requires a solid rhythmic beat?

Answer: It is advisable to slightly anticipate the beat on the bass drum but not to the point of rushing the tempo. Since the sound of the bass drum is a little slow in carrying, the bass drummer may think he is on the beat, but actually by the time the sound is heard at any distance or by the conductor, it will sound late. To master this slight push of the beat so that it will be heard exactly on the beat, is not an easy task. The bass drummer should always attempt to achieve this anticipated feeling. The organization will have a greater lift and flow to its beat.

Viola

By Haskell Marrinson
U. S. Air Force Orchestra

Trying to choose a string instrument to play is not an easy task. Inasmuch as the viola in the most neglected and usually the most poorly played, I would like to discuss its merits and possibilities.

When properly played, the viola has a very broad, warm, large tone which can be exceptionally smooth and mellow. Too often it is played with a forced, harsh tone which is the fault of the player and also because so many people play on inferior violas. When played by a fine artist, the tone of the viola is considered by many to be the most beautiful string tone.

In the best of times there has been a shortage of accomplished violists. In



"—he lifts his sensitive hands and heaven opens her floodgates of sublime music drenching the earth with its healing balm of peace." Who has done so much to elevate the standards of music in the armed forces? And now Lieutenant Colonel Howard and his whole musical organization extend the circle of their influence to you with your instruments, in schools all over America.

recent years the trend has been away from string instruments in general, so the shortage of violists will probably be greater unless a lot of our young people realize the great opportunity ahead of them in music if they develop into first class viola players.

Viola playing has come a long way in the twenty-five years. Formerly, if someone could not make the grade as a violinist he would learn the alto clef and be accepted as a violist without much question if he could play up to the third position. Today, young people do not switch from violin to viola as an after-

thought. Viola is being studied as a distinct instrument standing on its own merits.

Today with the standards of orchestral playing at a much higher level, the viola player is expected to have as much musical training and technique as the best violinists. Inasmuch as the viola is larger and more awkward than the violin, it is quite a challenge and accomplishment to acquire this technique.

From Wagner and Richard Strauss up to the very modern composers, we find viola parts for orchestra players more difficult than most pieces or concerti for

the instrument. This makes it a necessity for the violist to build up a big reserve of technique and to approach these orchestral works and those of the other great composers as studies to be prepared as thoroughly and carefully as solo numbers.

I can assure any aspiring violist that if he or she becomes good enough to read and play some of the better known chamber and orchestral works, there will not be a lack of invitations or offers to play in any or every musical group in the community. In fact, a concrete example of the need for fine viola players in our orchestras, is the situation which exists in the waiting list of our own U. S. Air Force Band. We have hundreds of applicants for the band, and of these only four were violists. Certainly with so many young talented people in our schools, we should be able to develop more skilled violists than we have at present.

Trumpet

By Robert J. Markley
Principal Trumpeter

Question: "What is the difference between trumpet and cornet tone?"—L. S., Rocky Mount, N. C.

Answer: The cornet is slightly more flexible to play than the trumpet and has a more mellow and broader tone. For these reasons it is an ideal instrument for solo playing. However, when it is played loudly, the tone tends to lose its mellow quality and may become rough and "splatter" instead of being produced in a concentrated tone. The trumpet has a penetrating quality that retains a brilliant edge and concentrated tone no matter how loudly it is played. At the same time the trumpet can be played with a pure singing quality that is very desirable.

These differences are based on the assumption that the correct mouthpiece is used on each instrument. A shortened trumpet mouthpiece on cornet cannot give a true cornet tone nor does a deep cup mouthpiece on trumpet give the correct timbre of that instrument.

Question: "I plan on buying a new instrument but do not know whether to buy a cornet or trumpet."—B. W., Romulus, Mich.

Answer: The popularity of cornet and trumpet has varied with the public's taste in the music it wants to hear. Present day demands of commercial radio and movie music favor the trumpet for an all around instrument. The use of the cornet has been limited to bands and solo contests. Only a handful of professionals use cornet for their work today. For this reason, if you have any ambitions toward a professional career, it would seem impractical to study cornet knowing that in all probability you will be required to play trumpet.

Question: "What make instrument should I buy?"—B. W., Romulus, Mich.

Answer: Any of several nationally advertised instruments should suit your purposes. If possible, I would suggest that you try playing on several instruments before you buy. Listen for intonation and check on the ease of blowing, resistance and valve action. Ask your teacher to help you choose the one that plays and sounds best.

Question: What do you mean when you say "artificial fingering" should be used?

Answer: Artificial fingerings are substitute valve combinations used in place of the conventional fingering. Their usage is sometimes invaluable in simplifying certain trills, slurs and in cadenza passages. However, their use must be limited to fast passages where the faulty intonation and poor tone quality are not noticeable. A common example of artificial fingering used in trills are: first space above G sharp to A (use 2 and 3 to 3 valve); second line G to A (use 3 valve). You will find a nice effect in the artificial fingering progression of the cadenzas in Frank Simon's Willow Echoes, Deell Stalger's arrangement of Carnival of Venice, Bellstedt's La Mandolinata and many others.

I suggest you get a copy of the Bellstedt "12 Technical Studies for Cornet and Trumpet." This is the most complete and interesting group of artificial fingering studies on the market.

Question: How many cornets or trumpets are used in the U. S. Air Force Band?

Answer: At the present time there are 8 cornets and 2 trumpets used in all Air Force Band Arrangements.

Flute

By Robert Cray
Principal Flutist

Question: Please tell me something about Lot flutes?

Answer: As you know the modern flute was conceived and developed by Theobald Boehm. Because of the Franco-Prussian war the patents of Boehm were available in France and Louis Lot made use of them. He was a superb craftsman and brought to flute making a refinement and precision at that time unknown and unsurpassed today. His instruments became famous and were unequaled until a fine American flute appeared fairly recently. There is no catalogue of Lot flutes, the earliest was made about 1870 and his daughter-in-law Mme. Chambrille continued the business with other craftsmen in Paris long after his death. The serial numbers Lot placed on his flutes did not run consecutively as he indicated a change of model with a new series.

Question: What is the difference between sterling and solid silver?

Answer: Sterling silver is a 925/1000 fine alloy, "solid silver" has no meaning other than to indicate that the instrument is all silver and not plated. Flutes are usually made of a 9/10 fine alloy; "U. S. coin silver."

Question: What solos have interesting piano accompaniments?

Answer: Most flute solos of any musical value have important and rewarding accompaniments, many demand fine playing and are used by professional accompanists for study. Besides the Paris Conservatory solos I especially recommend the sonatas of Bach and Handel.

Question: What should I use on the joints of my flute?

Answer: Assuming you are referring to a silver flute nothing should be used on

the joints, if they are tight grease will spring them, if loose they can be tightened by a repairman. Dirt should not be allowed to accumulate on the joints, wipe them occasionally with a clean handkerchief. Cork joints require a little tallow when too tight.

Question: What is the top register of the flute?

Answer: Some modern composers have written passages that contain high D, that is the fourth D of the flute. However several of our finest flutists maintain that these tones are properly in the piccolo register, impossible to control and not proper scoring. High C is frequently found in both band and orchestra parts.

Question: Where is the alto flute used?

Answer: There are few parts for the alto flute, there is a solo in "Daphnis et Chloe" and some studio arrangers use it when they are sure it is available. It can be used in ensembles very well, the part is written a perfect 4th higher than it sounds.

Bassoon

By Harry H. Meuser
Principal Bassoonist

The Voice of the Prophet

An ancient Arabian legend tells us that the Prophet Mohammed imparted certain inner mysteries to his adopted son, Ali. Fearing that the secret would escape in an unguarded moment, Ali withdrew to the desert. Stopping at an oasis for water, he leaned over to drink and the secret spilled out into the well. The secret became part of a reed growing beside the water, and when a wandering shepherd fashioned a musical instrument from the reed (the first bassoon), the music made men weep for joy. Ahem. Oboe players no arguments please.

A Bundle of Sticks

One of the earliest mentions of the bassoon occurs in an inventory of an English music collection made in 1574. The early instruments were from six to eight feet long, made of yellow boxwood or brass. Father Alfranco, an Italian priest, conceived the idea of doubling the instrument into its present shape and giving it the appearance of a bundle of sticks, from which the Italian and German names of the bassoon, "fagotto" and "fagott" were derived.

Oboe

By Harry Fleig
Principal Oboist

Oboists, as well as all other instrumentalists, will profit from a study of the generation of overtones. This subject gives the key to the operation of all musical instruments and offers many interesting sidelights on fingering of woodwind and string instruments, valve techniques on brass, and positions of trombone slides.

(Please turn to page 26)

Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

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Music Education —the Challenge

According to figures released by the United States Office of Education, in the year 1946 there were 28,943,947 individuals between the ages of 5 and 17. One would assume that practically all of these would be attending school. But this is far from the case. Only 23,299,941 were enrolled in any school of any type and the average attendance was only 19,848,507.

For those who would like to think in terms of percentages, these figures reveal that about 27% of our school-age population was not enrolled in any school and that only 68% of these young people were attending school on the average.

Further statements indicate that in 1930 when the facts were last gathered, 43 out of every 1000 residents of this country could not write in any language. Our illiteracy for a great nation is appalling.

Music is not considered by many educators as a necessity. It is not a "required subject" in most schools. Yet the fact remains that every individual comes into contact with music hundreds of times each day. Music is a worthy subject in every school curriculum because it is a part of the daily living experiences of every American citizen. If we were to classify musical illiterates as those who cannot express themselves through instrumental or vocal music, we might discover that we have a higher degree of musical participation than we imagine. But if we were to list as illiterates those who had never studied music or had the opportunity to engage in formal musical experiences, we would undoubtedly find that we are an extremely illiterate nation.

While we know that there is a great demand for qualified teachers in this country, the present number of individuals (trained or untrained) who are teaching is reported as 831,026. Of this number about 45,000 are full or part-time music educators. There are additional thousands who are engaged in private teaching out-

side of the schools. There are hundreds and undoubtedly thousands of schools which offer no formal instruction in music what-so-ever.

This is a plea for qualified high school students to consider the possibilities and opportunities which are theirs in music education. If you enjoy music, if you would like to teach, if you have the ability to perform—then the doors of Music Education are open to you.

According to the "inside story" in one eastern state, certain types of teaching are over-supplied. This may mean only that in this state where salaries are among the best in the country, there are teachers who are not accepting positions. We do not feel qualified to interpret these facts . . . we merely quote them to bring out our point. "We are overstocked with teachers of Social Studies, English, Physical Training, and Mathematics. We need teachers for Science, Art, Music, Agriculture, Home Economics, and Manual Training."

Music offers quite an unusual op-

portunity for a higher income than does most other forms of teaching. There are many music teachers who have a larger income than the school administrators who hire them. This is due not to the salary paid by the school but to the opportunities of earning outside of school time. In almost any small community there are some out-of-school private lessons, or the directorship of a church choir, or the playing in a dance band. Some teachers augment their income through professional arranging, or composing. Still others play in professional musical groups in concerts or radio stations. It is not unusual for a young music teacher to increase his income by 40% through his outside-of-school activities.

The harvest is white. There are too few individuals in Music Education field. As our country realizes more and more the need for higher education standards—we shall need more teachers. Now is the time for all young men (and women) to come to the aid of their country . . . if you can qualify as a music educator, by all means do so.

If our readers would like specific information on how to enroll in some of our better known music colleges, the editor will be glad to send information.

The Music Festival

Within the next few months, upwards of a quarter million boys and girls in this country will appear in Music Festivals. A survey made two years ago for the National School Band, Orchestra, and Vocal Associations proved that the set up varies with each state and even within the states. Some organizations have learned a great deal from experience. With over 200 festivals as a background, the programs in the New York State areas have reached a level which may offer some aid to those in other sections of the country who may be conducting these events.

The program operates as follows: Bids for concerts are received by the NYSSMA officers. Many details are considered such as housing, auditorium space, parking facilities, lunch

rooms, etc.—before program is approved. Letters are then sent to schools in a certain area. Usually about 50 schools participate. Each director submits names of students in ORDER OF PERFORMING ABILITY for each instrument. A charge of \$3.00 is made to all accepted. This covers music, a year's subscription to the state paper, a student membership in the NYSSMA, a dance which is presented free of charge, and a portion of the costs of the guest conductors. A committee of directors is then appointed which works with the chairman. A date is set. The state organization assigns guest conductors (variety over a period of years), music is sent out and the program operates with two days of rehearsals and a final concert.

Young Music Students are Citizens of the World's Smallest Republic

By A. Schaeffer, Jr.

Music is one of the most popular interests of the boys and girls of the world-famous George "Junior Republic" at Freeville, near Ithaca, N. Y. Often called "the smallest Republic in the world," it was founded in 1895 and was the birthplace of youth self-government. This, and other phases of its unique program, have been widely copied throughout the United States and abroad, but the republic is still the only co-educational project of its kind. Its Citizens today number about 125, but an expansion program, which it is hoped can get under way in 1949, will ultimately bring the census up to approximately 400.

A Chapel choir, a glee club, a piano, and two organs provide outlets for the boys and girls interested in self expression through music. Many of the other Citizens who have no facility along these lines, but who like music, draw heavily upon the Republic's record library, which contains both classical and boogie selections. These records, and records that many of them own, are played on the Republic's record player and on machines owned by the boys and girls themselves. The library consists of about 500 plat-ers given by friends, and board members, or purchased.

The largest group for musical expression is the Glee Club. There are about thirty voices in this organization, which is a general campus activity. The group sings at rallies and special programs of the Republic, and also gives off-campus recitals. It often sings for student programs in Ithaca and Cortland schools, and has been heard over Ithaca and Cortland radio stations.

There is also a quartette, composed of Glee Club members, and usually two or three of the group have unique specialty numbers they have developed by themselves.

The Choir consists of about twenty voices. They sing in the non-denominational Chapel on Sundays, and on several occasions have been heard on the radio. Qualified listeners have said that the Republic's Choir is an unusually fine one, and although there are changes in the group each year, the standard of excellence continues at a high level. Mr. William Gordon, a layman who is the spiritual adviser to the students, is their coach. The singing of the Choir, during the annual homecoming ceremonies last July, called "Founder's Day," so impressed the program director of the New York State Rural Radio Network

that he recorded several hymns for broadcasting later in the week.

Any Republic Citizen with musical ability and interest can get help to advance his knowledge of music. In the large Library there is a Clark & Story baby grand piano and a Hammond electric organ. The organ in the Chapel is a Wurlitzer electric. Practically any time of the day one of the Citizens may be heard practicing at the piano.

Mr. Donald Urquhart, Executive Director of the Junior Republic, says that one of the alumni continued his interest in music at the Julliard School of Music, and another became successful enough to land in a Broadway musical show. He says, "Music is one of the most therapeutic types of recreation and group activity in educational and social work."

More than 5,000 boys and girls from all parts of the country have benefited from the Junior Republic program, and many of them are today leaders in their communities and business fields. Among them are the recipient of a motion picture "Oscar" and a Pulitzer Prize winner.

Other features of the Republic's unique program are "earning while learning" or self-maintenance; and "learning by doing" or vocational exploration. These provide that every Citizen must obtain a job within the campus limits with which to support himself, and that he may try his hand at any type of work he thinks he might like. A boy may become interested in such things as plumbing, carpentry, electrical work, farming and other things that must be done in terms of building and equipment maintenance; a girl must take the home-making course to fit her for future life, but may also offer her services to other Citizens or adult staff members as a seamstress, laundress, baby sitter, household helper, etc.

All Citizens are paid for everything



A group of the Choristers rehearsing in the Chapel of the George "Junior Republic" at Freeville, N. Y.

Choral Section

The School Musician



Many notables, celebrities and representatives of Foreign Institutions and Governments visit the George "Junior Republic" at Freeville, N. Y., every year. Above is a moment during the visit of the popular Orchestra Leader Eddie Duchin about Thanksgiving, 1948. Many of the 125 Republic citizens were able to meet him in the Library where he played the piano for them, told them some things about his life in the amusement world. Standing with Mr. Duchin is Mr. Donald S. Stralem of New York City, Chairman of the Board of Directors of the Republic, a personal friend of Mr. Duchin, who arranged for him to visit the Republic during an engagement in Syracuse. The photo hanging on the wall above the piano is that of the Founder of the Republic, the late Mr. William R. ["Daddy"] George

they do, including attending school and taking music lessons! In turn, the money they earn must be used for board and lodging and other necessities. All transactions within the Republic are conducted with special Republic currency, exchangeable at the

Republic's bank on the basis of one dollar for fifty cents U. S. The currency is well known among numismatists; the Chase Bank, in New York City has in its collection a complete set labelled "Currency of the Smallest Republic in the World."

At Bridgton Academy in Maine

Picture Below

At Bridgton Academy, North Bridgton, Maine, musical activities vie with

athletics as far as popularity and prominence in school life are concerned. More than half of the students



are members of some school musical group.

The Glee Club composed of 60 boys and girls produces annually a Christmas Vesper program, a Minstrel Show and a Concert. Under the direction of Headmaster Richard L. Goldsmith the chorus sings 4 and 5 part harmony and is trained very carefully for finished performances.

Bridgton supports two orchestras. There are 25 members in the classical group which rehearses twice a week under the direction of Miss Kathleen Simocko, graduate of the Boston University School of Music. The orchestra plays at school assemblies and participates in a spring concert which features the various musical activities of the school. A ten-piece student dance band furnishes music for many school dances and gives its members hours of recreation during weekly practice sessions.

Additional vocal music is supplied by the "Academy Songsters," sixteen of the better student singers who rehearse for appearances at numerous school and community functions and who travel to Boston for the annual meetings of the Academy Alumni Association in that city. The group is composed of eight boys and eight girls who sing a wide variety of selections ranging from the classics to modern "swing." The eight boys in the group call themselves the "Bridgton Barber-shoppers" and, as the name implies, try their talents at four part male close harmony.

The majority of the musical training at Bridgton Academy is carried on as extra-curricular activity. A formal course in music appreciation, meeting twice a week, gives those who take it an opportunity to study the recorded works of the great masters and to practice and improve their ability in reading vocal music through frequent practice sessions.

On INTONATION

Following Class Lessons in Singing, Voice Classification, and Some Fads in Singing, we plunge into one of the phases of singing which usually causes us the greatest concern.

Ideally speaking the voice is the simplest of musical instruments. From the time we are born, we try to imitate sounds about us. It is no problem for the average child to repeat some new word or phrase of words—even in a foreign language. Strange as it may seem to us, children of other languages learn to speak Spanish, French, or Italian just about as easily as we learn to speak English.

What is true of words is also true of pitches. Unless hindered by a physical handicap, boys and girls can be taught to sing in tune. Some schools have been as high as 98% of the entire student body singing in tune. How does it happen that so much singing of the present day is out of tune?

First and foremost it is our belief that many people try to sing beyond their range. People sing flat when they try to remain at the top of their range for too long a time. Too often our tenor sections are made up of baritones who should not be required to remain on the higher part. Among the girls voices too many wish to sing the soprano part because it is the melody. Be sure that each voice has a good classification at regular intervals. Do not require students to sing beyond their range. (One large and well known school choir just happened to lack high sopranos for one year. The director sang all of the cappella numbers in a lower key and changed several numbers he had planned to use, rather than require the girls to sing higher than their range.)

The second most common error in intonation is caused by the mental attitude of director, singers, audience . . . or any combination of these. The director who scolds his choir before a concert or program, will find that his group will often give him poor intonation. Much of singing is mental—the thought of the pitch before it is sounded . . . the concentration which must be had in difficult passages. If the audience is "cold" and indifferent, the singers—especially in high school—feel that it is not worth the effort to "keep up the pitch." A delightful performance—with sacred or secular music—demands a certain

personal pleasure on the part of the performers. If the director is able to establish this, he has already done much to have good intonation.

The following are not given in any particular order. Singers have poor intonation because they are physically tired. The choir which flats in rehearsal may sing in tune because of the nervous tension of the concert. If the students are weary, they will probably flat more than ever. (A cappella singing is often encouraged because if all parts loose pitch together, the over all effect is not too bad. Listen to some of the professionally recorded selections by choirs and see for yourself. Some records show a drop of one whole tone.)

Choirs tend to flat on days which are overcast and gloomy. If the weather is bright, the pitch will be better.

Choirs tend to flat when a definite pitch has not been established. In concerts where a choir takes the pitch of a number from the preceeding one, some directors indicate to the singers that the pitch is down a little. Many choirs, in an effort to get back on pitch will over shoot the intervals and will sing sharp. These are minor points we admit but ones which we should consider if we are working for good intonation.

Choirs flat because the director "talks too much about it." It takes about one-half hour of "joyous singing" before a choir will forget bad pitch. The least said by the director relative to flatting of tone, the better for the singers. All things being equal

—pitch will generally take care of itself. On the physical side, there are some singers in almost every choir who can "feel" when the choir begins to loose pitch. There is a "straining of the throat" to keep that pitch up there. Some of us experience it when we have to sing with a piano which is flat. The sixth sense seems to tell us that things are not just right. With two or three such individuals in the choir, the pitch can be corrected.

Last year, in one state festival, fifty-two choirs were entered, representing a good cross section of one area of the country. Out of this number only five sang in tune so that it sounded "good." The others flattened on one or more numbers. The problem is a serious one. If certain individuals are at fault, the total good of the group demands that they be dropped or at least shifted to another part where they do not spoil the ensemble. By keeping a record of occasions when the choir flats . . . the weather, the spirits of the singers . . . the response of the audience, the serious minded director can discover for himself what helps his group sing in tune.

During Christmas week, the writer was pleased to present his college Radio Choir over the Mutual Network. Two of the numbers began "cold"—without any introduction. Without mentioning it, he gave the down beat and accompanist and choir started together. The recordings of the show bear out the fact that the group started in the correct key. Nothing was said in rehearsal about this. Perhaps directors talk too much about intonation. . . Perhaps I have!

Fritz Kreisler's Gift of Brahms—Chausson Works at Library of Congress

Because of the immediate desire of music lovers to view the manuscripts of two of the richest treasures in violin literature just presented to the Library of Congress by one of the great violinists of all time, Fritz Kreisler, Luther H. Evans, Librarian of Congress, has announced that they have already been placed on exhibit in the Great Hall of the Main Library Building. The gift comprises the original manuscripts of Johannes Brahms' Violin Concerto in D Major, Op. 77, and of Ernest Chausson's *Poeme for Violin and Orchestra*, Op. 25, which were received by the Library on December 29. The gift was accompanied by a letter from Mr. Kreisler in which he expressed the hope that the Library's collections would be enhanced by these manuscripts, which have held the place of honor in his own personal library for nearly two decades.

Lee Lester Says

During my visit to Washington this month, I spent a morning with Dr. Harold Spivacke, head of the Music Division of the Library of Congress. It was an experience that one is not likely to forget.

Dr. Spivacke, in himself, represents an experience. His beaming personality, which exhibits a keen sense of humor, an evaluative mind and an ever-ready contributive answer, reflects in the efficiency of a well-operated department.

As I walked by row-upon-row of centuries-old, treasured manuscripts, I thought to myself, "If only all music lovers could see this immortal monument to man." I saw the original manuscripts of Haydn, Beethoven, Mozart and others. It was breathtaking!

If you are planning a trip to Washington, be sure to visit the Music Department of the Library of Congress. You will receive a cordial welcome and will leave with the feeling that you have been privileged to participate in one of the graces of God—MUSIC.

10,000 Watch Twirlers Compete in St. Paul Winter Carnival

By Maynard Velier, National Commissioner,
All American Drum Majors Assn.

St. Paul, Minn.—The gala St. Paul Winter Carnival of 1949 was again more glamorous than ever. Its elaborate parade of beautifully decorated floats and colorful musical organizations augmented the many winter sport competitions.

One of the main features of the Festival was the 6th Annual Majorette Contest under the direction of W. Oakes Miller, who had charge of the parade, musical jamborees and majorette contest. Some 165 contestants from 21 states took part in the highly competitive twirling contest.

The preliminaries were held on the stage of the large St. Paul Auditorium on February 13. They began at 9:30 A. M. and ran continually until 2:30 A. M. the following morning. This, perhaps, is the longest preliminary contest ever recorded in twirling history! There were three classes of twirlers, the young junior class, junior class and senior class all competing for a total of \$1,000 in prizes and medals of top honor.

The winners of the young junior class were Alice Shea of Wadsworth, Illinois, second place, Shirley Daley, Milwaukee, Wis. Winners of the Junior Class were Sonle Rogers of Watervliet, Michigan, first, and second place went to Bette Hogarth, Omaha, Nebraska. In the Senior Class first place was won by Joan White, Springdale, Conn., and second place went to Dorothy Wendt of Chicago, Illinois. Only the two top twirlers in each class were permitted to twirl off in the finals held in conjunction with the Musical Jamboree held on Monday February 14. Competition was so keen that the judges were forced to make two call backs in the preliminaries!

On the morning of the final contest a breakfast was given by the contest committee to honor the winners of the preliminaries. Officials of the contest congratulated the contestants and each twirling judge was called on to speak.

After the breakfast, an All American Drum Majors Association meeting was called.

The contestants were judged on Variety and Difficulty of Movements, Aerials, Speed and Smoothness, Precision, Ambidexterity, Grace of Execution and Presentation. Judges of the contest were Maynard Velier, Oil City, Pennsylvania, one of America's leading baton authorities and aid to the Winter Carnival in placing this contest on a national basis; Don Sartell, Janesville, Wisconsin, who put on an exhibition at the jamboree; and outstanding twirling champion Evelyn Thurman, of Alma, Michigan, instructor at Alma College. The final contest was witnessed by 10,000 spectators.

Elaborate plans are already in the making for the 7th National Twirling Contest in 1950. The contestants were entertained during their stay in St. Paul by the citizens who gave them the fun key to the City. An air of sadness swept over the contestants as they left St. Paul after several days of fun. The trains leaving St. Paul were like study halls! The contestants were on their way home and back to school!

Wyoming Musicians Plump for April District Meet

Laramie, Wyoming—The South East Wyoming District High School Music Festival will take place here on April 29 and 30, on the University of Wyoming campus.

Both instrumental and vocal contests will be a part of this event. Instrumental contestants will be judged by Ralph King of Colorado State College in Greeley, and the singers will be judged by Charles Wood of Western State College, Gunnison, Colo. This event is attracting wide interest and the officers from the association are expecting a tremendous registration. President and chairman is A. O. Wheeler of the Host City High School, and Secretary-treasurer is Harry J. Carline at Wyoming College. Townspeople are alerted to the big parade which will take place on the second day of the festival.



Alice Shea, left, of Wadsworth, Illinois and Shirley Daley, Milwaukee, Wisc. who won First and Second Place, respectively in the young Junior Class of Baton Twirlers, at the big St. Paul Winter Carnival contest. More Contest pictures next month.

Harper Celebrates 25th Lenoir Band Birthday

Lenoir, North Carolina—Reminiscent of the early school band days the famous Lenoir High School Band under its original director, James C. Harper, played a Twenty-fifth Anniversary Concert on February 11, containing many numbers over which the original band had struggled.

This concert, beautifully performed, served as a backward glance to the older townspeople who could contrast the simplicity of the simpler numbers they approved 25 years ago against the vastly more difficult and intricate numbers they hear on the regular concert programs now. This contrast not only shows how the school band has developed but also how their own taste and appreciation of music has advanced.

All honor goes to the founder and continuing director of this fine musical organization which, begun in the skeptical fad and frill days, is today the pride of the town.

120 New Jersey Musicians in Annual Band Festival

Elizabeth, N. J.—Dr. William D. Revell, eminent bandmaster of the University of Michigan, was guest conductor at the Tenth Annual 1949 New Jersey All-State Band Forum held here on February 19 to 22 at the Jefferson High School, under the general chairmanship of Arthur H. Brandenburg.

The assembled All-State Band of 120 players was regarded by many as an exceptionally fine group of this kind.

Other events of the forum included a Directors' Band which Mr. Revell conducted, and the various Round Table discussions which go to make up a good clinic. Among the artists were Frances Blaisdell, one of America's best woman flutists; Ross Gorman, who plays some 25 different woodwind instruments; and Philip Grant, that great tympanist of the Goldman Band. There was an informal banquet for administrators and music

I Hear Music —EVERYWHERE

By Forrest L. McAllister.

How America is musically awakening! I read recently where more people last year attended music concerts and recitals than big league baseball games.

It is wonderful to see how the American public is rising to the cause of good music, especially for children. I had the good fortune of working with "The Rural Homemakers" of New Jersey at Trenton just a few weeks ago. This group of 400 farmers' wives jammed the ballroom of the Stacey-Trent Hotel to see and hear the writer's demonstration on "Rural Rhythm." The enthusiastic response of this audience was amazing. The main question following the demonstration was "How can we organize music activities for our counties quickly and effectively?" These women are typical of the thousands of men and women the country over who are ready to go into action for music.

Did you know that every Kiwanis Club in the United States is going to get behind their school and community music programs? Did you know that the American Legion is going to launch a nationwide junior instrumental and vocal program? Yes, America is musically awakening. In a future column, I will write of the amazing new music program that is being launched in Tennessee where the theme is "Music for Every Child in the Public Schools of Tennessee."

Thoughts While Shaving

Why wouldn't it be a pretty good idea to sign your correspondence "Musically yours"? Wonder if the nation could adopt the slogan "Enjoy Life More with Music." There's a lot in that title when

educators and an Anniversary Concert which programmed some of the finest music in band literature.

you think about it. Wonder if we will be getting more simple instrumental compositions published with chime solos?

Traveling Notes

When I was in Washington a few weeks ago, I dropped in to see my good friend, Dr. Harold Spivacke, Chief of Music Division, Library of Congress. His cordial reception and ready wit is only surpassed by his beaming personality. As he escorted me through corridor after corridor of files of treasured manuscripts, including originals of Mozart, Haydn, Shostakovich, and other great masters, I couldn't help but think of the satisfaction Dr. Spivacke must have in being the "Keeper of Musical Treasures." It was a wonderful and memorable experience. When you visit Washington, D. C., I urge you to visit this greatest of America's music collections.

Another thrill was being taken directly to my file in the Copyright Office where I found cards neatly filed on the numbers I did with Ernie Caneva. In this bustling office, hundreds of copyright requests are received daily. They range from motion picture mood music to the latest in Tin Pan Alley contributions. No matter what the composition may be or who it's from, it receives personal attention from a staff of qualified experts. If you are a "budding" composer and would like to copyright a tune, just write to the Music Division, Copyright Office, Library of Congress, Washington 25, D. C., for a request blank. I assure you that your letter will get prompt and personal attention.

Watch for next month's column on the "Tennessee Story."

Salida, Colo.—Harold Decker, head of vocal music department of the Wichita university, will come to Salida, Colo., on May 2 and 3 to conduct a two day vocal music clinic using all the students in the senior and junior highschools the two days he is here then presenting the young people in a free concert on May 3. This is the fifth annual festival of this sort with such musical figures as Noble Cain, George Howerton, Orville Borchers and Dr. Archie Jones having come here for earlier festivals.

Results of High Standards, and Sincerity of Purpose



Wilfred Johnson, Director of Instrumental Music, created the 46 piece Warren, Minnesota High School Band and has brought it up to Grade A perfection as proven by its awards and high favor wherever it performs. Director Johnson uses the letter-award system, develops a junior band for replacement and encourages recent graduates to continue in rehearsal until entering college. As a result of this fine cooperation Warren students are found in the higher level bands throughout the state. Director Johnson is doing an exceptional job at Warren and has won a high place for himself among school bandmasters of Minnesota.

—that's What Our Readers Tell Us

While reading a recent issue, I ran across a letter by one Juan P. Miller of Seattle, Washington, entitled "Jazz Is No Place for a Nice, Refined Musician."

It appears that Mr. Miller must have been reading some symphony orchestra magazines of the "goody-goody" type which denounces jazz as uncouth, illiterate, etc., ad infinitum.

I'd like to set friend Miller straight on a few counts, for instance as to the relative progress of jazz and classics. It seems to me that classical music is progressing like a herd of turtles, and practically all that is played is 50 to 100 years old. Jazz, on the other hand, is moving forward—new styles are constantly being developed.

Second, "Jazz is primarily outlaw music, violating all rules of harmony, English grammar, and common decency." It may interest Mr. Miller to know that the types of harmony introduced in jazz are later found in "serious" music. If this music is so shocking, who do modern classical composers employ it? the extensive use of the Neapolitan chord, use of 9th, 11th, and 13th chords all had their exploitation in jazz.

Next, the English grammar problem. Music is supposed to be a universal language, is it not? Then what does grammar have to do with it? There are symphony musicians who have come from Europe and haven't mastered the English language, but they aren't criticized for not knowing grammar. Jazz is an American idiom, employed by innumerable European composers such as Ravel, Hindemith, Stravinsky, etc.

"Jazz music cannot be played on the same instruments, or by the same players as 'legit' music. The two simply don't mix." This statement is ridiculous and absurd. On what instruments is jazz played, if not on the same instruments of a symphony orchestra or a concert band? As far as the two not mixing, I know too many exceptions to mention more than a few. A friend of mine is both an excellent concert violinist and an excellent jazz tenor saxophonist. I am a composition major at Northwestern University, tympanist with the University symphony, and a jazz drummer and vibraphonist.

Mr. Miller says he'll stop before he explodes—well, I've exploded several times before writing this letter.

Let's face it—jazz is here to stay—*Dale Anderson, Highland Park, Illinois.*

I think one of my pet peeves is to see any school music group put on a musical number way over their heads. As so often happens is that the ideas of the director are such that they believe in doing a number that can be done by their group, but the degree of skill with which they do it is very bad. If I were to become a philosopher I think that I would say that to do a musical number, first, the director should choose one that is within the reach of the group and then that it should be done in the best manner possible.

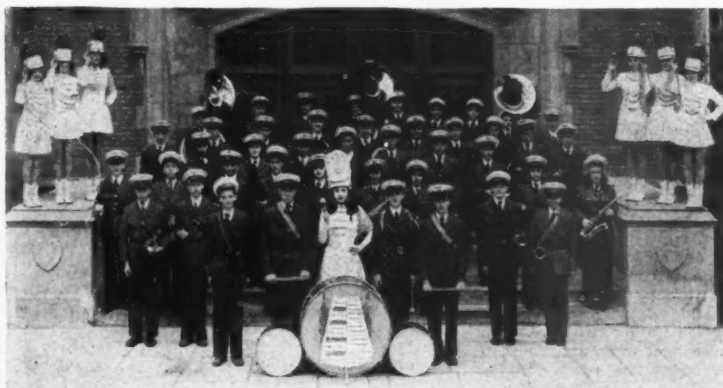
So often a music director completely disregards the listening public. The public, which often times is made up of parents and friends of the performing group, is completely overlooked. The director makes them perform a difficult number and they do badly, and it leaves a very

bad taste in the mouth of those listening. The only excuse that the director has for doing such a number is that he thinks

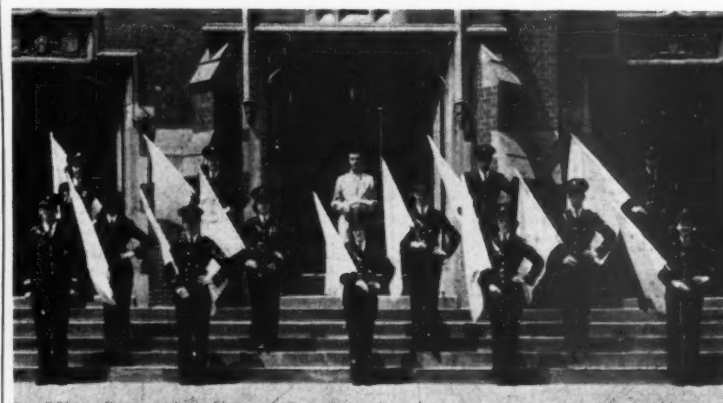
that he is increasing his prestige with his faculty and other musicians.—*Harold J. Withnell, Astoria, Oregon.*



This swank band in brand new uniforms is the pride and joy of Dinuba, California and the glory of its Director, William L. Cargile, graduate of Fresno State College. The Kelly green Eisenhower type suits were initiated at the Raisin Day Festival last October. The band has many firsts to its credit, makes frequent parades and trips to other cities, wins awards, and carries along one of the most beautiful majorette groups we have seen. Their pictures will be published soon.



"Music students learn to work together by working together" is the philosophy of Worthy J. Denman, Director of Instrumental Music at Royal Oak, Michigan High School. Above is his senior band with 7 of his beautiful majorettes. "The playing of musical instruments tends to develop contentment and refinement . . . binds a family together." Director Denman is proving these things every day.



You can learn Flag Swinging too, at the Summer School. Here is one of the Corps of last season's Chicago Drum Major School group.

Watch for Our Twirler's "Questions and Answers" Column Next Month.

Learn to Twirl a Baton

Be a Winner. I'll Show You How

By Alma Beth Pope

Any twirler with the right attitude toward his work will begin with the assumption that he has much to learn.

As teachers of Baton Twirling and Drum Majoring at the Chicago Drum Majors School, Mr. Robert Abbott and I believe that the knowledge of technique is absolutely necessary if success in twirling is desired. It must be studied under the direction of a good teacher, before public appearances are attempted.

Many beginners make the mistake of thinking that self-instruction will teach them the fundamentals of twirling. They attend contests, watch other twirlers perform, then later try to master the art of twirling from what they have seen. This is the hardest way and the wrong way to learn twirling.

Fundamentals

In teaching the beginner we spend a great deal of time explaining and teaching the rudiments and fundamentals of twirling, as they are extremely important for every twirler to know well. It is from these simple maneuvers that the majority of harder tricks are built. They are vitally important for any routine because they are the links used to tie other more intricate and outstanding tricks together. Without a thorough knowledge of the rudiments, a routine invariably lacks the continuity necessary for a top rating.

As our students advance in their twirling we teach them more difficult tricks, also, we encourage them to develop their own style of twirling, and not to pattern after some other twirler. We believe too, that each of our students should have a different routine when entering contests, especially the same contest.

We encourage our students to enter all contests, and especially their school contests which many twirlers do not enter, and we feel this is letting their school down.

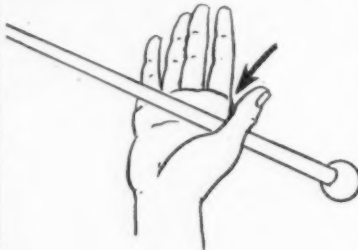
Twirling before the public as often as possible will give to the twirler the ex-

perience he needs to assure him the confidence in his twirling that he must have to become a success.

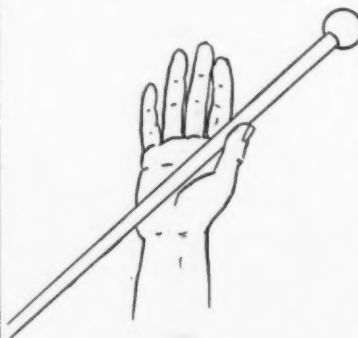
In closing, I would like to mention; it is a wise twirler who can cultivate Patience, for the career of a truly successful twirler is a growth, and many times it grows very slowly.

BEGINNERS LESSON

First of all, we must know what the "fundamental grip on the baton" means. You place the shaft of the baton between your thumb and first finger holding the baton approximately on the balancing point, which is usually one or one and a half inches from the center of the shaft, toward the ball as shown in diagram No. 1.



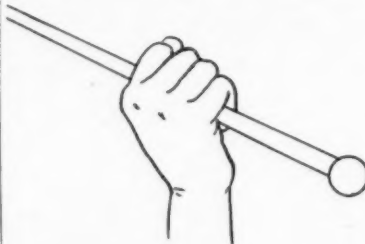
Our first twirling movement will be the "wrist twirl." Let us hold the baton in our right hand near the balance point, with the ball up as in diagram No. 2.



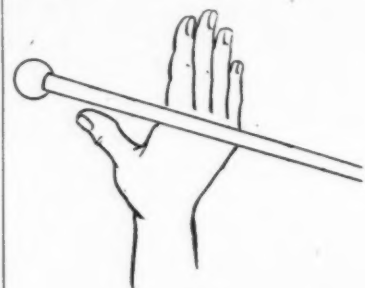
The baton is held firmly between the thumb and first finger, the other three fingers used to push the baton along in movement. We now drop our hand to our right side and start the ball of the baton down, and the ball of the baton is always moving on the inside of the arm and the ferrule on the outside.

There are variations of doing this twirl; at your side, then raising your arm waist high, and then head high, keeping the baton moving in the same direction, with the ball moving on the inside and ferrule on the outside of your arm. Practice doing this with both hands.

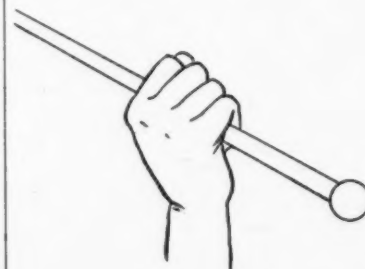
TRICK OF THE MONTH FOR ADVANCED TWIRLERS



Let us work on "Roll over the Right hand, toss in air, catch in Left hand." Hold the baton in your right hand, palm down with the ball to the right as in diagram No. 3.



grasping the baton near the balance point. The ferrule of the baton leads over the back of the hand, catching the baton palm down, shown in diagram



catching it about two inches from the ferrule, swing the baton to the left in front of your body with the ball down (like the pendulum of a clock), releasing it with the ball reaches your waist. Let it turn one complete turn in the air and catch it palm up in the left hand. After you are sure of this movement, toss it high enough so it will turn two or three revolutions.

Now let us roll the baton over our right hand, catching it the same as in diagram No. 4 and No. 4A, and this time as we bring it across in front of us (like the pendulum of a clock) lift your left leg and toss the baton under your leg turning one, two, or three revolutions, and catch it palm up in the left hand.

Be in class with us next month, and we will go on from here.

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Who's WHO in Twirling

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Who's Who in twirling? Who are the best, most versatile, the most graceful, and the most artistic among the countless baton twirlers in the nations schools?

To start this "Who's Who in Twirling" feature which I hope to make regular, as a part of our twirling school in this magazine, let me present the winners of the National Baton Twirling Contest, sponsored by the Chicago Drum Major School, and held in Chicago last December.

All of the winners are Master Artists at the baton, and each twirler was presented with a gold medal and a special baton. The four girls also each received a pair of white boots, and each of the four boys received overseas caps.

Read about these boys and girls. We think they are the best in the Nation. We might be wrong. If you feel that you have a twirling record that will "Top" those listed below, send me your picture and twirling history. Each month we will endeavor to publish a number of new champs in the Who's Who in twirling column. If you have a record as good as any one of our champs, let's hear from you. Who knows? You might see yourself in this column in the next issue. Send your picture and your twirling record to Miss Alma Beth Pope, care of The SCHOOL MUSICIAN, Chicago.



Floyd Zarbock
Wheaton, Illinois
President of His Class

High School senior, 17. Floyd has taken twirling seriously but 4 years. Won First in Chicagoland Music Festival 1945; Illinois State Championship 1947 and 1948; and National Twirling Contest in Chicago 1948. Drum Major of his High School Band. Won 7 important gold medals, 1 award baton, an overseas cap. His well-planned routines combine smoothness and speed. Plays solo cornet Wheaton Concert Band.



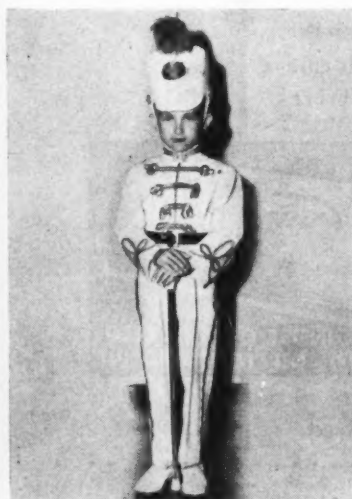
Barbara Lynn Eberhart
New Carlisle, Indiana

Barbara is 8 years old. Started July, 1947, won first medal 1948. To date she has won 6 medals, 1 award baton, pair of boots. Has speed, charm, and a routine packed with trics.



Roger Kurucz
Cudahy, Wisconsin

4th grade student Washington School, age 9. Has won honors in many contests last 6 months. Chiefly: Junior Twirling Championship 1948 Wisconsin Centennial Exposition; Juvenile Champion National Twirling Contest, Hotel Sherman; a Gold Medal 1st Division winner recent contest at La Paz, Ind., and 2nd place honors at Syracuse on Dec. 18.



Teddy Wiegand
Lapaz, Indiana

A first year student age 6. Mascot of Lapaz High School Band. Won 3rd place in Syracuse contest against twirlers up to 24 years. Led band on parades at V.F.W. Convention, South Bend; Memorial Parade, Bremen; and Notre Dame Victory Parade. Accompanies band on all contest trips and Indiana State Fair. Has won 1 gold medal, 3 third medals, 1 overseas cap, 1 award baton.



Patricia Ann Ryan
Chicago, Illinois

Young lady 18 years old, 5 feet 2 inches tall. Has 13 trophies, 40 medals, 2 award batons. Most important accomplishments include winning First place: National Baton Twirling Contest, Hotel Sherman 1948; St. Paul Winter Carnival 1946; Chicagoland Music Festival, 1942-43-45-47-48; National Corp. Association 1945-46-47-48; Springfield State Fair 1948. Has been in parade for President Truman, twirled for Roy Rogers Rodeo, and appeared on national broadcasts.



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(Begins on page 14)

If your oboe does NOT have the automatic octave key, you may avail yourself of auxiliary "harmonic" fingerings in the register of the oboe which is written above the treble staff. The fingering of low D-flat may be used to produce high A-flat simply by adding the left-index-finger octave key! Low D plus this highest octave key will yield high A, and low D-sharp plus the topmost 8ve key produces high A-sharp.

These additional effects are of value in that they are particularly easy to control and may be played easily when an extremely pianissimo sound is desired. To be sure, the tone quality is somewhat different (less "oboe-like") than the regular fingering, but this in itself may be turned into an asset at times. By using fingerings from low B-flat to the F or F-sharp just above, the oboist may produce harmonics from F on the top line of the staff, to the C or C-sharp above.

On the lower 2 of these, the thumb octave key is used; on the other 4 or 5, the upper octave key, actuated by the left index finger, is used. As I have stated, oboes equipped with the automatic octave key cannot produce these harmonics.

It should be pointed out that all oboes above C on the 3rd space are harmonics, as an octave key is used to split in half the air-column which produced the lower octave. These auxiliary tones are still higher harmonics which are produced by splitting the air-column yet another time. Thus you can see why one fingering can produce 3 different tones, with only slight alterations. (Low D produces; Low D; an octave higher, and also high A as explained here.)

Let me warn you about one of the method books on the market. Unfortunately this book is one of the most popular because it is one of the least expensive. However, the publisher seems to have taken the plates used to print his SAXOPHONE method book, changed the name at the top of a few of them so that they read "Oboe" and published it as an oboe method. Perhaps this is not a cardinal sin as the ranges are substantially the same and a beginner will find much of value in ANY music book. BUT in addition the fingering chart contains many very serious omissions and errors. Be sure that the chart you are using is accurate.

Clarinet

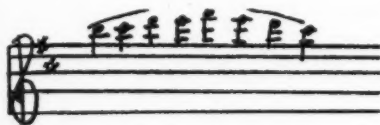
By George L. Dietz
Principal Clarinetist

Many questions have been asked on how to improve staccato, tone, technique, etc., so I will try to include some points on each one. Before beginning, let me say that although some points may seem elementary, this is written for those who are not following these practices.

Always start by removing your reed from the mouthpiece and thoroughly wetting it with saliva. (Be sure the end has all the warp removed before you put it back on the mouthpiece.) Now concentrate on seeing how easy you can attack notes at a medium volume in any register of the clarinet, except the high tones above the staff. The reason—to

get your lip warm and your reed vibrating. This warm-up is to be done *slowly*.

Now you are ready to start some legato scale work, starting with the "C" scale and going through three scales each day. C, G, D, the first day; A, E, B, the second day, etc., until you have completed all scales. The important things to watch are evenness of rhythm, tone, and a good slur from note to note. Be careful of your slurs when descending especially notes above "C", i.e.:



Avoid pinching the reed going from note to note in the descending scales.

Now you can practice the scales staccato, but not to forte as this will cause you to attack the notes with too much force. This, in turn, will make your tongue heavy and slow. When your tongue starts getting fatigued and tense, stop and rest.

Next you can choose a melodic exercise from your instruction book, which will give you a good work-out on control of tone and dynamics. When studying an exercise of this kind, remember to start each phrase with a good attack, watch your rhythm, giving each note its correct length. Make your crescendo and diminuendo gradual—no "bumps" in the middle, and be careful of the last note in each phrase—do not accent it or drop it until you have given it full value.

As often as possible, you should listen to good musicians, not only of the clarinet but all reed instruments. Try to analyse their style and interpretation of good music, and apply it to the music you study from day to day.

Tympani

By Robert Moore
Principal Tympanist

During the last few weeks the mail contained many requests for additional history of the tympani. I shall do my best to give you what history I have at hand.

The tympani goes back to the primitive peoples of India. So far back, that it is believed to precede the trumpet. Presumably, the kettle-drum came into existence about the same time as the flute and the lyre. The vagueness of the origin of the tympani vanishes at the beginning of the Hebrew era. The Hebrews were the first to write down events and it is from their manuscripts that we learn of history, religion and music of their race and that of some of their contemporaries.

The kettle-drums were put to great use by the Hebrews and were called *Throph*—meaning "time" or "sound." The Latin word Tympanum means "to strike."

There are many confusing descriptions given of the "Throph" ranging from the shape of a canoe to the conventional shape as we know it. However, as it is mentioned in the Old Testament very often, its existence cannot be denied. The Hebrews used it in the music devoted to God; also in festivities, after a victory; in meetings and during meals; and

(Please turn to page 32)



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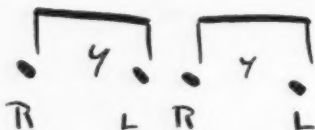
How to Play the Drums

Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

Two very fine letters have come from two fine drummers and I think you should hear what they have to say. The first letter came from Mr. Simon Sternburg of the Boston Symphony percussion section who says: "Your discussion of the flam was most interesting especially as you have notated for use in 6/8 which is always difficult to play musically as well as evenly and correctly. What is correct is a little difficult for me to answer. In your first example is one way it should never be played at least in marches, that is assuming the student is well versed in drum technique.

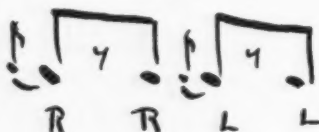


In the *Prince Igor Dances* by Borodin the above is by far the best way on account of the speed—one to the bar.



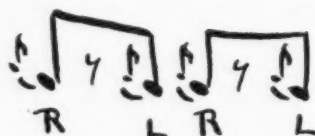
The above lends itself well to the fellow who has no left hand as the beats will come out more even, based on the roll—two with each hand.

The next example:



is based on the rudiment Flam and feint, sometimes called feint and flam depending on which way it starts. I prefer the first name as almost invariably it is played in the manner written.

Only one trouble—most students will not make the second not in the group sound and therefore usually make an unusually strong accent on the flamed note with nothing between. This leaves a gap in the rhythm. When played nicely in the orchestra the above is very effective, but in heavy marches with a military band I have found both musically and rhythmically the one below is much more desirable as it gives a bigger lift to the band, and if the rhythm is correct and not a cross between 2/4 and 6/8 it is a mighty good effect."



Now, there is some good drum talk from a good drummer and I suggest that you try the above 6/8 beat but let me warn you first to be sure you use the 6/8 rhythm and that you have some very flexible wrist action.

Mr. Sternburg adds a most interesting paragraph stating: "It is too bad that more instructors do not have a better knowledge of drum technique. They need not be drummers but know what it is all about including drum notation and how to read it." It is generally admitted that the teaching of drumming is neglected in our college music curriculum almost everywhere and most drum sections are admittedly weak compared to other sections. This is gradually being

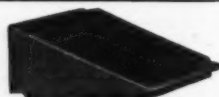
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improved but we need more percussion majors going into public school music work." Your kind words are appreciated Mr. Sternburg and I hope we shall hear from you often.

A later letter just came from Mr. Haskell W. Harr of Chicago. Most all of you readers have an acquaintance with Mr. Harr through his many drum books but if you do not have this acquaintance let me suggest that you get the Haskell W. Harr *Drum Method* published by the M. M. Cole Co. and priced at one dollar. This method has been a favorite for some time. It has a logical approach, presenting the single stroke thoroughly before introducing the double stroke and its variation. Six pages are devoted to the bass drum and cymbals with ample illustrations of various strokes and beats.

While we are on Mr. Harr's books, I like particularly his book of nine complete drum solos, Haskell W. Harr's *Drum Solos* published by the same company and priced at fifty cents. The piano accompaniment book sells for one dollar. The solo *The Drummer's Melange* has the novelty of a couple of drum cadenzas which could be lengthened if desired for concert work. I might add that we do not do enough concertizing with drum solos. The art of good drumming should be shown as well as the art of playing any other musical instrument. These drum solos by Mr. Harr are excellent material for solo and concert work and the accompaniments are good, not too difficult, and effective.

Quoting a most interesting paragraph from Mr. Harr's letter: "I have been head of the Percussion Department of the Vandercook School of Music in Chicago for eighteen years, and have had many of the same questions (as have appeared in this percussion column) put to me by bandleaders studying there. There has been considerable change in the attitude of bandleaders towards percussion in that time. When I first started, we had quite a time getting them to study percussion. The general attitude was that there was nothing to drumming. If you gave a boy a pair of sticks he was a drummer. Now there is much interest in the percussion courses."

Thanks a lot for your good letter, Mr. Harr, let us hear again. I know you or Mr. Sternburg will be glad to have letters, and will answer inquiries, from our column readers. I, too, have seen this gradual change in the attitude toward drumming. Frankly, no section holds such power to make or break a musical organization as does the percussion.

While on this subject, let me suggest that the percussion get together as an ensemble and do a little ensemble practicing on the band and orchestra music. Lay out the necessary traps, and go through the number completely, making notations if necessary where certain members are to play certain passages and when who is to play what. You will be surprised how smoothly your section can perform after a little of this ensemble practice. Believe me, it's worth it. Contest time is almost here and I hope no band or orchestra lacks a good rating because of a sloppy drum section. More questions and answers next month and in the meantime, let me hear from you.



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How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker
Chattanooga, Tennessee

Preparing a Solo for Competition-Festival
Greetings, Brass Players. Have you prepared your solo for the Competition Festival yet? For most state festivals, this is about the time you should prepare your solo; some states hold the competition-festivals earlier. Let's consider a few suggestions concerning this preparation.

Choosing a Solo from Festival List

Each State Festival Committee now usually has its own regulations concerning the source and grade of solos eligible for use in competition-festivals for high schools, Junior high schools or grade schools. There is a great difference in the rules of eligibility, source and grade of these solos. In the case of high school solos, for example, some states require that the solos be chosen from the New Selective Lists (1948-49 Pamphlet Supplement) or from the Cumulative Competition List of the old 1943 School Music Competition-Festival Manual published by the National School Band, Orchestra and Vocal Association. Other states include, in addition to the above mentioned sources, the Solo Training Material List of the 1943 Manual of any grade, while other states will accept only Grade III or above from the Solo Training List or any grade from the other lists mentioned. Other states have no rules as to grade of the solo to be performed or its source, leaving the complete freedom of choice to the soloist. This freedom of choice has come about due to the scarcity of the old 1943 Manual and due to the need for better grading of the solos in both the old Manual and the new Selective Supplement; also to the need for more musical and more playable solos from which to choose.

Difficulty of Solos

Many directors and music educators have complained to me about the solos on these lists being much too difficult for the high school soloist to play in an artistic manner. I admit that I am in full agreement with them concerning this point. It is too much the custom in America to judge a young brass soloist by his ability to execute technique only. Are we brass teachers music educators who teach music which will train musicianship or merely teachers of mechanical technique? Do we select solos which make use of fine phrasing, proper musical expression, beautiful tone quality, refined enunciation of tone, control of breath, expression of mood, or simply select a solo which contains much hysterical technique, extraneous jumps from high to low notes and a lot of fast and violent noise? Select a solo which is not too difficult but one which calls for use of good phrasing and smooth playing in an artistic manner. Only a few such numbers are still on the Solo List for trombone, baritone, cornet or bass. There is a possibility that some of the ones making out the solo competition-festival lists believe that the playing of a legato, song-style solo, such as "Inflamatus" by Rossini, "Evening Star" from Tannhauser by Wagner, "The Holy City" by Adams, "Cavatina" by Raff or "Serenade" by Schubert are too easy for high school

soloists. If this be true, why is it that when we listen to concerts by such outstanding concert bands as Goldman's, the U. S. Navy or Marine Band, their soloists often pass up the technical "fire-works" for such smooth solos as those mentioned above? The late Arthur Pryor, who was a wizard in technical playing said, "Do you know that there is more art in playing a simple old song than there is in volumes of hysterical technique?" Coming from Arthur Pryor, is there need for more argument on this point? Your solo should be not only suited to your technique, but also suited to your instrument. Many solos well written for the cornet, such as the delightful "Willow Echoes" by Simon does not fit the trombone mechanism. On the other hand, the artistic "Atlantic Zephyrs" by Gordell Simons is fine as a trombone solo but not quite as effective as a cornet solo. I would like to see the solo Training Material List of the 1943 Manual and the Easy List of the new Supplement left open to the soloists of all states because many of these numbers are much more musical than some of those on the Selective, Cumulative, Medium and Difficult Lists and many of these solos are actually not too easy if played with a goal of perfection, which is what artistic solo playing should mean. We believe that many of the solos on the lists which are graded as Easy or marked Grade II or III really are much more difficult and should be graded IV or V, while many of those graded IV or V are really easy and should be graded much lower. Read or review the brass columns of *The SCHOOL MUSICIAN* for January and February, 1948, carefully before selecting your solo and take advantage of the many suggestions offered on selecting a suitable solo. It is the opinion of this columnist that many of the so-called "modern" solos which make use of modern dissonant harmonies are not musical but are only experiments in dissonance published by radicals in harmonic writing who have swung the pendulum of dissonant harmony too far in one direction. Select a solo which is not too difficult technically, and one well within your range as to high and low note register so your embouchure will not be too severely taxed. Be sure your solo contains at least one movement of slow, legato nature which will show your tone quality and style of phrasing.

Style and Phrasing

In studying the new solo, first look it over carefully without playing. Look for the time and tempo marks, change of keys, marks of expression, repeat signs, etc. The slow movement near the beginning is usually legato in style and should be played smoothly by use of the legato tongue (da articulation). Try to find the phrases or musical sentences and indicate the ending of these phrases by insertion of commas to denote taking of a breath. Many times the phrase will sound more musical by beginning it softly and slowly and making a slight accelerando and crescendo near the middle of the phrase and then slightly diminish in volume and slow down slightly in tempo as

you approach the end of the phrase. Next to the last note of each phrase is often played a little broader than the other notes of the same denomination. Be careful to release the last note of each phrase smoothly with the stopping of the breath in a gentle manner so as not to leave an abrupt bumpy sound at the end of the phrase. It is often within the bounds of good taste or style to try to secure contrast in the different phrases in volume and tempo. For example, it is often effective to play the question phrase faster and louder and then to follow with the answer phrase slower and softer, or vice versa. The faster, technical movements of a solo should be practiced very slowly at first so that each note may be clearly sounded. Practice each phrase or section so slowly at first that you double the time value of each note. For example, if the phrase is in sixteenth notes in 2/4 time, double each note so as to play the sixteenth notes as eighth notes in 4/4 time. After practicing the phrase slowly several times, increase the tempo a little each time until you have mastered the notes well enough to practice them up to the correct tempo and play as written. The allegro or technical movements are usually of a staccato or detached style in which there is a small space between each note. Care should be taken to release these notes with the breath and not with the tongue, especially in playing eighth, quarter or half notes. Of course, when playing sixteenth notes at a fast tempo, ones concern becomes how to attack the next note and not how the last note ended because the speed of the notes makes it difficult to distinguish how they were released. The valve or slide movements should be perfectly coordinated with the tongue movements. Be sure that your fast notes are played in groups with a slight accent on the first count of each measure so as to secure a rhythmic sense in your solo playing. If you are playing a standard solo which has been recorded by an instrumental soloist or vocal artist, be sure to secure the recording and listen for the finer points of phrasing. If you have the opportunity to study your solo privately with a good soloist who is also a good teacher, it will be money well spent at any reasonable price.

Playing the Cadenza

One of the most important points in preparing a brass solo for a superior rating is to learn how to perform the cadenza. Cadenzas are to be played at the will of the performer according to good taste. There is no certain requirement in playing the values of the notes as written. The cadenza is written to show the range, technical ability and style of the player. It should be played in a manner that will show off the individual player to the best advantage. All of the cadenza should not be played fast, but usually it should be begun very slowly and gradually played faster and louder until a climax is reached, which is often at a hold sign. Do not hurry the cadenza but strive for contrast all the way through and when the hold is reached, take your time to sustain the tone so marked for a long time (usually 4 or 5 counts). The long series of notes of the cadenza should be divided in groups of threes or fours, leaving the odd notes as pick-up notes before playing the groups. Take your time and make your cadenza sound interesting. Many performers seem to think the faster they play and sooner they finish the cadenza, the better. This is a serious mistake. The same cadenza may be played by ten great soloists and each



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soloist may play it a different way, yet each rendition may be correct and effective. Gradual contrast in speed and dynamics is important. If there is a trill to be played, it should begin very slowly and grow faster little by little until it reaches your utmost speed and this should seldom be a hurried process. If the cadenza is a very long one containing many hold signs, it may be divided into several musical sections, each beginning slowly and softly and gradually growing faster and louder until a climax is reached. There may be two or more such climaxes in the course of the complete cadenza. If your accelerando is very gradual, then your fastest section of notes played just before the climax will be much more effective than trying to begin too fast and grow faster which usually results in a tempo climax which is too fast for your technical ability and ragged execution is the result. Listen to great soloists play their cadenzas either in person or by radio or by recordings and try to develop the typical cadenza style.

Memorizing Your Solo

Study your solo carefully in sections or phrases until you have a mental impression of each phrase or section, the tempo, expression marks, phrasing and breathing marks. Each section should be studied separately and played over and over before any attempt is made at memorizing it. It is not wise to try to memorize the whole solo by playing from beginning to end. Memorize phrase by phrase and then combine phrases into one

movement or section, then another section, etc., until the whole number is memorized. When the entire number is memorized, check the entire solo by playing from memory from beginning to end while some other musician watches the music to check your errors in notation, expression, time, breathing, etc. The famous cornet soloist, Herbert L. Clarke, made a practice of memorizing his solos so thoroughly that he could play them ten times without an error before attempting to perform them in public. This is excellent advice for the high school soloist as it will give you complete self-confidence when you appear before the judge.

The Day of Your Solo Performance

The amount of practice on the day of your performance should be confined merely to a few minutes of soft warm-up exercises which will not tire your lips. This may be followed by running through your solo once. A few minutes before playing for the judge, blow your breath through the instrument to warm it before tuning. Take a drink of cold water to moisten your embouchure and breath deeply in open air a minute or two so as to be as relaxed as possible. While performing, stand erect and hold your instrument straight out. During the piano interludes, stand still but relaxed and try to wear a confident, pleasant expression on your face. Deep breathing during the interludes will prevent your lips from becoming dry and help maintain relaxation and poise which are essential to a good performance.

Your U. S. A. F. Band Clinic

(Continued from page 27)

finally in dances. Later the kettle-drum spread into pagan population and were used in religious ceremonies and rejoicings.

Altenburg (Trompeter & Paukenkunst Halle, 1795) tells us that he found the reproduction of a Baschus festival on some coins, and an old base-relief in which a maiden is shown holding a tabor with one hand, preceded by two musicians playing; one the horn and the other a kind of flute with two pipes. Plutargus says "The 'Persian' has no horn or trumpet to give the signal of the battle; they use a certain big basin, covered with leather, they strike it on every side, and thus it renders a hollow and terrible sound, similar to thunder."

Then we come to the "Tympanabellica" (far kettle-drum) of two different models. The first shaped like a huge wooden mixing bowl and the second described as "a hollow wooden cylinder, generally a palm tree trunk covered on each side with a hide and struck with two sticks." From this description we can readily recognize an instrument very similar to our drum. So now we have traced back to antiquity three instruments, the kettle-drum, the tabor and the drum.

Next month I will conclude the history of the tympani by bringing us up to the first article written in this column on the history of the kettle-drum which started in the last month's issue of *The School Musician*.

How Our Letter Award System Works

(Begins on page 8)

List of outstanding student citizens will receive extra)..... 25

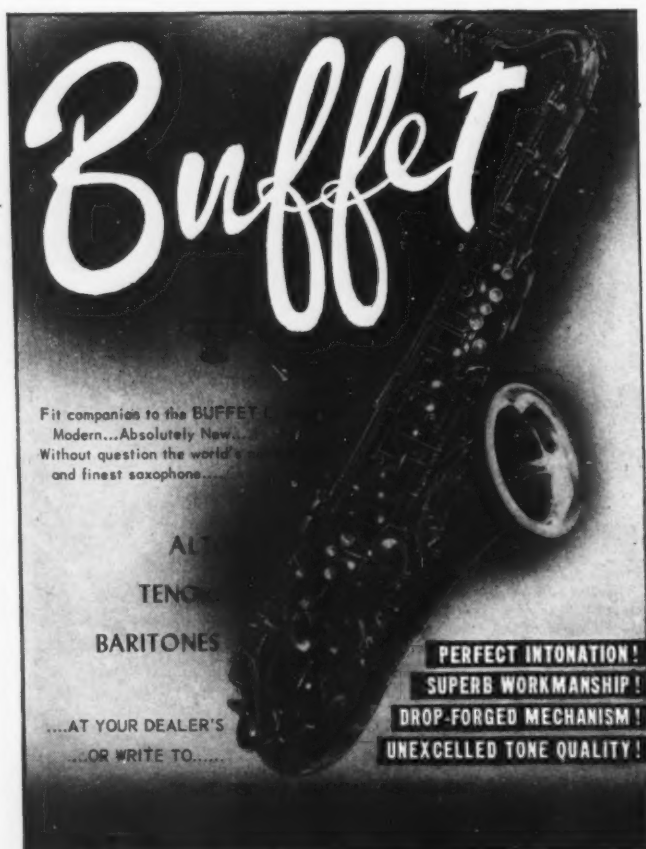
VII. EXTRA SERVICE

1. Staff work (each staff meeting —1 point) per hour..... 2
2. Extra points for outstanding service or excellent record in any activity may be granted at the direction of the director.

LETTER AWARDS WILL BE MADE IN 2 FORMS

1. A minor letter (7-in) for three semesters of service, of which at least two must have been in the Concert Band or school Symphony Orchestra. The student must have maintained a grade of B or better in that organization and at the same time have failed no other school subjects. Each semester the students earning points in the top twenty-five percent of the Instrumental Music Department will be granted a semester's credit towards their letter award. All students who do not qualify in the top twenty-five percentage group will receive no award credit for that semester's work.
2. A major letter (9-in.) for five semesters of service with the same requirements for each semester as specified above.

(For further information concerning Letter Awards see the drawing and description of same on the North wall in W.M.R.)



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Musical Terms and Symbols

(Begins on page 10)

bands play around the F or (forte) level, occasionally get to a MF, all too often hit only FF, and have no conception of the softer dynamics. The six first division bands in the last big national competition in Cleveland, Ohio, in 1936 had real pianissimos, especially the one from Sterling Morton High School, Cicero, Illinois. It was a joy to hear a concert band play as soft as a symphony orchestra. What are the standards of the average band director on this question of dynamics? Playing inside and outside are two different things. Playing accompaniments to a solo part, whether it be as a part in a larger work, or whether it be for a complete solo, needs more attention than has been given it. The little modifying terms on dynamics that are tucked in on the printed page are all too often unobserved, and their meaning rarely seriously studied. Can bands do *decres.* as well as *cresc.*?

Walter Damrosch has left us a thought on **TEMPO** that should go down for all ages, "Andante is really just walking tempo." Taking this as a basis, by doubling it one has an easy *Allegro* (just again as fast). Then by doubling once more you have an excellent *presto*. Returning to Andante as walking tempo, slowing it to just half as fast, it is possible to arrive at a reasonable **LARGO**. Slow tempos such as *largo* and *adagissimo*, might be best kept steadier in beat by the addition of subdivided beats between the main beats. Answers must occasionally be met without the use of an electric metronome, so a careful steady count to a quarter minute on the second hand of a watch may be the quickest solution until a more authoritative answer can be ascertained. Where is that little pocket-tape-measure metronome for just such cases of distress? Players will welcome a demonstration on this point for their own enlightenment. If the players can be encouraged to expect changes of tempo, where they are marked, and get a good idea of what they mean, they will be less likely to label their director as "erratic" or "having a temperamental beat."

Again there are numerous auxiliary terms that modify tempo, as the selection is being played. *Piu* (more), *meno* (less) a tempo, after a *ritard.*, *molto vivace*, and *animato* are often passed up in a wild scramble.

Alla breve, furnishes a topic for a long discussion, but in the space available now can only be touched

upon. Is there any harm in the players still thinking a fast four, even though the director chooses to beat but two in a bar? If proper emphasis of stress is taught all along the way, the writer feels that subdivision is still the best bet for clean playing, and for better understanding of synopses in the long run.

DIRECTIONAL SIGNALS need to be observed minutely in playing, otherwise the sequence of the music will not be present at all. Repeat marks, D.C. and D.S. signs, holds, cut offs, and coda signs are indispensable for reading music.

PHRASING AND STYLE of playing become the basic elements of interpretation that need consideration so that bands do not just play notes, but get as much of the finesse of fine musicianship across even on the first attempt at reading. Mr. Hutcheson's admonition in the early part of this document, about *detached* and *connected* notes now come into very minute telescopic vision. Each director must have concrete answers not only to himself, but for his players who represent his work after years of training. The interpretations the director gives to his students will be under careful scrutiny in competitions judged by outstanding musicians, and also by musical institution who accept such playing students after graduation from high school. Woe be unto that director whose pupils need to be untaught. Fortunate is the band leader who, upon questioning his post-graduate players, finds that his teaching principles have all been vindicated, that his theories have support in the master teachers of our conservatories and that these students are continuing their advanced training where they left off.

Much distress and real grief will be spared if bandmasters will check carefully on their own musicianship to find out if the ideas they are propounding to their students will stand serious criticism. It is always safer to find out from a good authority what is right, before wrong has been taught. A series of articulations illustrated in the Prescott-Chidester book, "Getting Results With the High School Band" is an excellent start on straightening out some of the phrasing difficulties that are apparent in much of today's band playing. Ernest Williams often said to his cornet students, "Your tongue takes on the same importance as the violinist's bow. We need all those fine

variations of style that a violin bow can produce under the hands of a skilled player." Tempo marks of *allegretto* and faster speeds will likely use detached styles of playing. Slower tempos than *andante* will, in all probability, use modifications of legato styles of tonguing, down to the very *legatissimo* effects.

It is not intended that the sum total of what is expressed in this article, or even implied is to be taught superficially in a few lessons. Rather the writer hopes that consistent, day to day, attention be called to items of importance **AS THEY APPEAR IN THE MUSIC BEFORE THE PLAYER**. Then and only then is the best time to nail down fundamentals. Pencils in the rehearsal folders, judiciously used, may help to make some of the salient teaching points of the painstaking director more indelible in the player's mind.

The reward at the end of the school year of a careful plan of music reading will be a band that has considerable reading power, saving much time otherwise spent in *ROTE* teaching, and the players will have more fun playing a large repertoire of band music. Day by day, step by step progress will pay big dividends tomorrow.

Beginners Problems and Some Solutions

(Begins on page 6)

same lesson week after week that sooner or later I lost those players. By experience I have learned to keep a careful check of these beginners and during any vacillating stages I have always changed assignments or supplemented other material. Because of the rapid strides taken in most instruction books I learned, from one of our fellow colleagues, to go through two elementary methods. This has proven quite satisfactory and tends to perpetuate interest. True it is a little more expensive but in my experiences I have been able to justify this expenditure. Care should be taken that in the selection of two different elementary methods, the same material is not repeated. In discussing this problem of sustaining interest I can not offer but what I have experienced and also what experiences of others that I have been able to observe. I rather hope that I may have loaded the gun for a barrage of ideas from others who have found other methods and means of coping with this problem and that they in turn will express their experiences in this magazine so that we may all benefit from them.



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How to Play the Double Reeds

The Double Reed Classroom Bassoon... Oboe

By Bob Organ
1512 Stout St., Denver 2, Colorado

In the February 1948 issue of *THE SCHOOL MUSICIAN*, the Double Reed Classroom column discussed "Technic in General." We mentioned factors such as: a) Types of sound required; b) Necessary fingerings to make required sounds; c) Nuances; d) Character of sound in general; e) The Tongue or attack of sound; f) Correct phrasing, articulation, etc.

In the overall picture of Technic these are factors impossible to neglect and expect to play well. Each of these items were discussed only in generalities. Each as only a part of a whole. Technic as applied to any instrument is not only the application of fingerings but everything that pertains to the making of musical sound.

As stated also, each of these items are important enough to merit a column.

For many years now I have maintained a line of thought for the purpose of teaching as well as development of my personal playing which has definitely kept me in the right channel of procedure along this line.

1) The technic of any instrument is extended to the value of the music played upon it. In other words—the value of any music is determined by the amount of technic developed upon any instrument by its player. This doesn't necessarily mean the number of notes one plays but the way they sound when played.

2) The value of any player is determined by the amount of technic developed in order to play musically.

Hence, the technic of any instrument completed to its extreme necessity develops artistic players. This resolves itself to the fact that the development of technic on any instrument is unlimited and can be developed to the Nth degree if we just take the time and maintain a necessary practice and understanding of proper practice to accomplish such.

Simply because we can play every note in a composition, counted correctly, doesn't mean that we can actually play that composition. This is where too many students make a serious mistake. Playing notes and playing music are far removed.

Of course we must be able to play notes before we can ever hope to play music. Personally, I can see no reason why these two ideas can not be developed early in life.

In order to accomplish such an experience—First, we must understand the difference between them. Secondly, combine them as one.

Some students unconsciously combine the two while others have to develop the feeling for them.

Please understand the two points involved. 1) Learning to play notes only. 2) Learning to play music. Learning to play notes (actual production of sound and control over it) alone is a long and tedious task. It involves many items of interest. In analysing our various items at the opening of this column—it could very easily include a) Types of sound

required; b) Necessary fingerings to make required sounds; d) Character of sound required; e) The Tongue or attack of sound.

Learning to play music could easily include a) Types of sound required, which in our February 1948 issue of *THE SCHOOL MUSICIAN*, as I remember, was divided into at least six parts. b) Necessary fingerings to make required sounds—which also was divided into several particles. c) Nuances—which are many and varied. d) Character of sound in general—this involves much. e) The Tongue or attack of the sound—upon this depends a great deal. f) Correct phrasing, articulation, etc.—this could include volumes of study.

Let us stop for a moment and analyse what we have read up to this point.

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What have we actually absorbed and what are we trying to prove?

Let me answer this partly for you and you can reason the rest out for yourself. In this manner I believe we can absorb a little deeper. My reason for this is—I've lived long enough and have been in the business long enough to have seen players on various instruments grow up through the years to become, what we term in the musical world, **TECHNICIANS ONLY.**

As an illustration—I have a very good friend and have played off and on many, many jobs with him over a period of years. All kinds of musical jobs. I have yet to see that man stumble on a passage of any kind regardless of how difficult it may be. He has developed a finger technic along with a tongue that is thought impossible by most players of his instrument. Yet he is not considered a player for the top jobs—**WHY?**

Unconsciously he has developed himself into a mechanical player and it sounds just that when he plays. He not only plays all of the notes but also the nuances pertaining to it—yet it is not music.

Had he proper instruction musically during the younger years of his life along with his technical ability he could have been a genius on his instrument. As it is—he is not an average top notch player. When you think of it, this is a pitiful situation.

Again let me ask—So far, what have we absorbed and what are we trying to prove? Just this—the ability or talents (if any) of the student lies in the responsibility of the teacher. Here let me point out that I, as a teacher along with probably hundreds of others, have had students with absolutely no talent whatever for music. This, of course, is something else—the blame lies elsewhere. But believe me this is in the minority.

The average student of music has music in his soul and should be developed along with the technics of his chosen instrument.

In the overall picture—a teacher should become conscious of all the weak points of the student and over a period of time balance them out. This in most cases can not be done in only a few weeks—while the student often expects the teacher to do. The student quite often expects the teacher to do things that only the student himself can do.

Again—having a weakness pointed out and actually working it out are far removed. This in most cases is the fault of the student. Knowing about a weakness and doing nothing about it is certainly a greater failure than not knowing about and doing nothing about it.

On the other hand—I have had students showing several weaknesses and in trying to correct one have let the other go too long which has proven very difficult to correct.

Experience in the long run has taught me to point out all weaknesses and try to correct them all as we go along—this procedure teaches us to become conscious of all the necessary items pertaining to the playing of our respective instruments and not just a few weaknesses that we as individuals may have.

If you have the February 1948 issue of *THE SCHOOL MUSICIAN*—keep it for reference. I want to write a column on each of the very necessary items mentioned in our general conversation of technic. I believe it worth while.

Until next month—so long. Keep your letters coming—I enjoy them greatly.



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History of the Flute *Continued from February*

Up to about 1832 the flute was a most imperfect musical instrument. No two tones of the scale were alike as to tonal color and quality, and the pitch (tonal quality and color included) was terrible. The placement of the tone holes were such that the hand position presented an impossible handicap for most players. As a result of this, certain articulations and most trills were almost impossible. It has been written by good authority that even Charles Nicholson (the outstanding flutist of his day) was unable (gracefully) to play an acceptable trill from high D to E, as written in the William Tell Overture. Just how the flutists of those days managed to win any appreciation from their audiences, to say nothing of their musician friends, remains a mystery.

In 1774 Theobald Boehm was born at Bavaria, Germany. At the age of sixteen he attained unusual proficiency as a mechanic and goldsmith. His interests in the flute prompted him to make a four keyed flute for himself. It was this interest that finally brought about the Boehm System Flute of which we (as flutists) are all so proud of today. In order to improve over the old model flute it was necessary to invent many "schemas" fashioned after long study of acoustics of which Boehm (for many years) was a serious student. In 1846 he had prepared a great number of conical and cylindrical tubes of wood and various metals, all of varying thickness, in an effort to determine their fitness as to pitch and intonation, ease of sound production and tonal quality. In his own words:

"The most desirable proportions of the air columns for the best general effects, may be summed up as:

"The strength, as well as the full clear quality of fundamental tones is proportioned according to the volume of air set in motion." "Geometrical proportions of the curves of the parabolical shaped flute head must be closely adhered to."

"The formation of the vibration nodes and tone waves is produced most easily and most accurately in a cylindrical flute tube. The length of this tube must be thirty times that of the diameter. Contractions begin in the upper fourth part of the length of the tube, continuing to the cork where the diameter is one tenth part." NOTE: This latter statement "To the cork, where the diameter is one tenth part" we believe to be in error. According to our own schemas, it should read "where the diameter is one third smaller."

(To be continued)

Flute Always Flat

Question: For two years I have played flute in our school band and for two years I have played flat. My flute is a beautiful sterling silver Wm. S. Haynes. Other members of our flute quartet play it right up to pitch. My teacher is an artist flutist. He keeps saying to me, when we are playing duets, "turn your flute out, you are playing flat." When I turn my flute out (away from me) the tone is higher in pitch, but of poor quality and very apt to break into a sort of nothingness, if you know what I mean. Also I feel most uncomfortable, and not the least bit sure of myself. If you can suggest something that will help me in this regard I'll be ever grateful to you. You have helped me two times before. The last time, by recommending your own trill chart to be found in your Flute Method, Book II. I've literally memorized those four trill studies and now all the flute players in our band ask me about trills. Thank you Mr. Fair. I am taking typing. If ever I can do some copying or something for you I'll be so glad.—D. M., St. Louis, 27, Mo.

Answer: Dorothy, your letter is a prize. I wish that space might allow me to print it in full. In part, I must say that I have two daughters. The older one has recently made me a Grand Daddy of a little fellow called James Fair Crockett. He lives at Pueblo, Colorado, not too far away, and he'll be a fine little flutist someday. But now to help you with your flute problem. You have what we call a "flat embouchure." This is no handicap what-so-ever. Fact is, most of the artist flutists I have known have had this same difficulty. The cure does not depend upon "turning your flute out." Just send your instrument into the Wm. S. Haynes Co., 103 Mass Avenue, Boston, Mass., and ask them to shorten the headjoint about one millimeter, or whatever they may recommend, and you will find that your troubles will have vanished. Mind you this, however. The fact that your flute is flat, is because you play it flat. Those flutes are made according to the exact measurements of acoustical schemas, in other words, fashioned after a pattern most suitable to the great majority of players. My own flute head is two millimeters shorter than when originally made.

Scene from Orpheus

Question: It was in 1943 that I heard you and Mrs. Fair in a recital before a Music Supervisors Clinic in Detroit, Michigan. On your program was printed a beautiful synopsis pertaining to this lovely bit of music. Next April I am playing a program for graduation exercises and wanted so badly to play this number, and use that same synopsis, but unfortunately my copy has been misplaced. If you will be kind enough to send it to me, I will appreciate it probably more than you will ever know. I believe that it was a Georges Barrere transcription that you used.—C. D., Chicago.

Answer: The "Scene from Orpheus" is taken from the opera Orpheus by Chr. W. von Gluck. We used the transcription by Barrere.

Synopsis

This grief-laden melody was written as a flute solo with orchestra accompaniment. It is played amid the dancing and merry making of the spirits, while Orpheus is pleading with Eurydice to return to him. It is so loved by the patrons of this popular opera that its repetition as the "Intermezzo" is often well warranted.

Valse Caprice by Howe

Dear Mr. Fair: I have just had a letter from my friend Charley Decker in Chicago. He told me that he had written you concerning a solo that he is going to play for commencement exercises to be held next spring, should spring ever arrive. Boo! We have had a terrible winter up here. I too am going to play at our graduation exercises. Am planning to play the Valse Caprice. If you can tell me something concerning this solo and of the composer, it would be a big boost to me. If ever you get up to Minneapolis, I wish that you and yours would call on us. Hope it will be in the summer time.—D. S., Minneapolis, Minn.

Answer: Thank you Deloras for your good letter. We may accept your kind invitation. Second to meeting you and yours, would come another opportunity to again fish for small mouth bass up there in your beautiful lakes. The Valse Caprice is a beautiful flute solo. The nature of it is such that it will probably never be transcribed for any other instrument. It should be played in a most capricious manner. It sounds very difficult, but as a matter of fact, it has been so written that anyone with the ability to play scales very well should not have too much trouble with it. Many are the flutists, and other musicians, who carry fond memories of Charles T. Howe. He was a fine flutist and teacher who contributed several unusual flute solos that have added variety and interest to flute recitals the world over.

Daughter Yvonne

Please, gentle readers, be patient with me, when I boast so much of my family. Now! How's that for a beginning? But well, and anyhow! They are really wonderful. The little wife, Ferné Ferree Fair, and the daughters, Rexana and Yvonne. Rexana (as before stated) is caring for my new grandson, Jimmie. Yvonne is writing poetry along with her study of dramatics and piano playing. Here is one of her latest offerings. I do hope that you will enjoy it.

Charity's Prayer

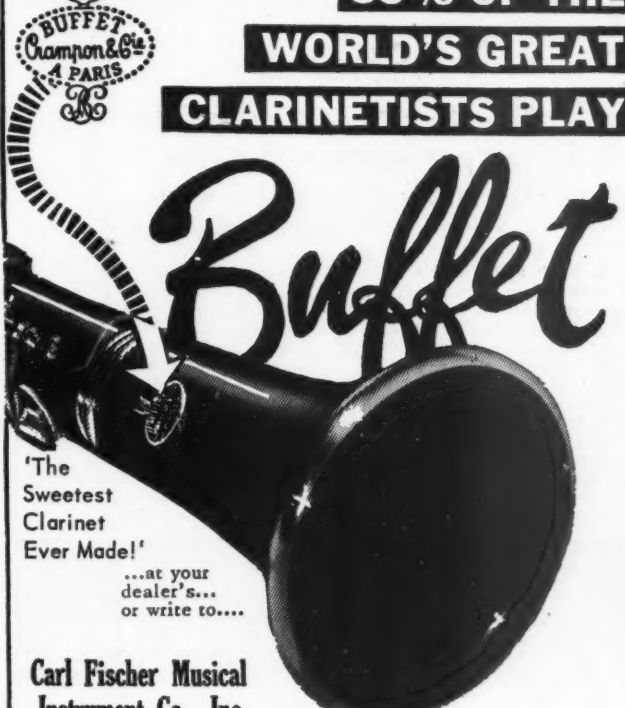
Oh God, lend speed
To my fingers
That they may fly
On errands of good.
Give to my feet
A sureness of step;
To my mind,
Pureness of thought;
To my heart,
Love and sympathy:
Let my eyes see
Only truth.

Oh God, give to me
These things,
That I may do good.

Next Month's Column

Be sure to see it folks. At that time we are going to give to you a story of two artists who had more to do with the promotion of the flute in this good old United States of America, than all the rest of us flutists combined. You will love this little story, and it will be the "high spot" of your columnist delight because of his opportunity, through THE SCHOOL MUSICIAN, to tell it to you.

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"The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,
University of Michigan, Ann Arbor, Mich.

There is so much to write this month I fear our dear Editor may groan. So, not to waste any space, let us say immediately that the first section of this script will deal with an interest-creating project which we have been trying in Ann Arbor; that the second section will discuss briefly the newest organization out for really having fun in strings; and that the third section will deal with a type of sight-reading examination given to the strings of the High School Orchestra at the end of last term.

Interest!
For the past several years, through the joint efforts of Marguerite Hood, supervisor of music in the Ann Arbor Schools and Associate Professor of Music Education at the University of Michigan, and the University Orchestra conducted by Wayne Dunlap of the faculty, Children's concerts have been instigated as an annual event. The audiences have ranged from three to four thousand children of fourth-grade through high school age. Children are accompanied only by

teachers. The concert is free and the youngsters sign up a month in advance if a ticket is desired.

Now, there is nothing unique in giving a children's concert. This wonderful practice has been going on for years under the auspices of the most forward-looking professional orchestras of the world.

BUT, we did one thing this year which was unique. We invited, to appear as violin soloist with the orchestra, a youngster named Philip Rabinowitz. Philip was fourteen years old. His "home" is in the Union of South Africa. He is currently studying in New York with Ivan Galamian of Juilliard and Curtis.

Last summer I had the pleasure of hearing Philip play. I could only think at the time—"If my youngsters could just hear this and realize that it is possible—at this age." The impossible was to transport 200 children to New York to head Philip. But the Fates smiled upon the one possible thing—for Philip to come to Ann Arbor.

Before I continue the story, may I pause to remark that Philip is a *real boy*! If there is anything in the world I do not want my youngsters to acquire it is the idea that a person has to be "peculiar" to make a success of violin-playing. To show you what I mean—Philip's first question of the Orchestra conductor after the business of all rehearsing was completed, was: Are any of the Teams playing in Ann Arbor this week? Business first—but a healthy enthusiasm for the right kind of recreation following upon the heels thereof.

Philip performed the Bruch Concerto in G minor with the Orchestra. It was a stunning performance. For the first time some three thousand of our girls and boys heard violin-playing such as they had never heard "in the flesh" before. They were a fascinated audience—and as quiet as mice for the full twenty-five minutes it takes to play the Bruch. I have never seen a children's audience so quiet in this city!

As for Philip's part of the project—his tone was very beautiful, his technic unlimitedly superb—such scintillating runs!—and stage presence already with that flair of courteous command which is an essential to fine concert work.

The recording which was made by the University Broadcasting station could well be a collector's item, for it can hold its own with the professional recordings of this concerto—all of which are intimately known to your scribe.

As a closing remark, may I say that Philip's performance here gave the youngsters who play strings in this city a standing among their peers in school such as they have not had before. Every youngster there learned, if nothing else, to *respect* the Violin! Philip did something else for us too—the students who play violin themselves caught a new vision. They realized, as never before, that the right kind of practice can produce these magnificent results. The progress among my own students in this short month has been a thrill to their teacher—and, needless to say, my teaching has been much easier now that the children have the "vision" that their teacher possesses.

I am a firm convert now to the philosophy that it means a thousand times more to the youngsters to hear someone their own age do it, than to hear a dozen adult artists! And I believe cities could do much for their youngsters if they would bring children like Philip into con-

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tact with their own communities. It would also have its repercussive effect on the artistry of the young musicians which we are developing in our great music schools, both through experience for them and through the broadening contacts of encountering many audiences of varying characters.

Community Interest

A new association has just been launched. It is entitled: The National Association of Amateur Chamber Music Players. Its purpose is to compile a list of all the people, especially amateurs, who like to play chamber-music—string-quartets heading the list. This list is to be made available to all who "join up" so that as they go from one community to another musical friendships and interests may be continued and expanded. It is a wonderful idea! It is a national community idea. And from the way names are pouring in to Miss Helen Rice, national secretary, the woods must be full of chamber-music players!

There are no dues to belong! The address is 15 West 67th St., New York City.

Sight-reading Exams.

At the end of the last semester our string orchestra was given a sight-reading examination. It is our policy each term in the orchestra to stress some bit of musical knowledge as a term project. It may be any one of the following phases, carried out for the semester: Orchestral bowings, musical form, chord-building and recognition, sight-reading, conducting and manuscript-writing. Notice that there are listed six projects. We rotate them so that every student gets all of the knowledge before he leaves high school.

This semester for the sight-reading the examination was as follows: Music was chosen particularly for the individual student. The youngsters were not all run through the same mill. But much time was taken to find the ideal music for the capabilities for each youngster in the group. I feel that this year, the success of the project was really genuine—it has passed its experimental stage.

The concertmaster, assistant concertmaster, viola principal and cello principal were required to sight-read the Haydn quartet, Opus 64, No. 1. The String Bass principal and the second cellist were given the first of the Sonatas for Cello and Bass by Romberg. The same principle was followed throughout the orchestra. The students were all sectioned into little groups of equal calibre and music was picked for each group.

In sight-reading it is important to choose music which is about one or two degrees easier than that which the students play well after having worked on it. After all, the purpose of a sight-reading test is to create confidence in the individual's ability to sight-read,—not to create a fear so violent that never again can the youngster approach a sight-reading project with equanimity.

Music used for the remainder of the orchestra was as follows: Music for Two; Mozart Quartets, Vol. 2; Polychordia String Library volumes; Vivaldi Concerto for two violins; Easy Quartets for Young Violinists; Mazas Duets, Op. 39, Vol. 1, and 2; Fiddle Sessions.

No group of students sight-read the same music read by any other group. Every combination from duet to sextet-with-piano was used. And all music was calibrated to the abilities of the students comprising each little group.

Mission successful!



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Band Music Review

Every Number Reviewed in this Column has been Read, Studied, by
our Own Band, is accurately Graded and Described.

By Richard Brittain

Since most of the music to be reviewed
in this column is of recent publication
watch for our monthly "All Time-Old
Time" suggestion beginning with next
month's issue.

E, Easy. M, Medium. D, Difficult.

**CORNISH RHAPSODY (M), Ben-
nett.** An excellent program number for
piano and band or for band alone. If
used as a piano number with the band,
be sure that the band does not duplicate
the piano solo part or the piano will
not stand out as it should. This number
was played on our recent Mid-
West Band Clinic by the Hobart band
and was well received by all. *Fox,*
Fl Bd \$6.50. Sym \$9.00.

**GOLDEN BEAR MARCH (M), J. J.
Richards.** A splendid 6/8 march that is
not difficult and can be used for either
concert or street work. Interesting bass
and trombone parts keep these sometimes
neglected sections on their toes. For
best results don't play the march too
fast but at a rather leisurely tempo. *Barn-*
house, \$1.00.

FANTASY FOR THREE (M), Walters.
A cornet trio novelty a hit on any pro-
gram that is based on Rubenstein's "Mel-
ody in F." Trio parts are not difficult—
harmonic structure is along the modern
line with a swing ending that is "sure
fire" for interest. Don't play the cut time
sections too fast, possibly a fast four
until the final allegro which should be a
spirited two with the tempo increasing to
the very end. *Rubank, Fl Bd \$2.50.*
Sym \$4.00.

**MARCH OF THE TIN TOYS (M),
Pittman.** A light semi-popular original
composition suitable for program materi-
al. Has a catchy melody that will be
a hit with band members and an interest-
ing time to get them to work on dotted
eighth and sixteenth note figures. Ad-
here to the tempo marking of 90 MM for
best results. If you have adequate wood-
winds, omit the cornets, trombones, bari-
tones and tubas at letter B with the
brasses playing same at C. In this way
more color and volume contrasts are pre-
sented. *CF, Fl Bd \$2.50. Sym \$4.00.*

MARCHO POCO (M), Donald Moore.
A very rapid march (150-160 MM) that
is different than the ordinary march. The
French horn is used as a melodic instru-
ment and will prove to be a "shot in the
arm" to this section. Omit the clarinets
at letter D if the horns are good and
give them a chance to be on their own
on the melody. The number is not dif-
ficult technically but has to be played as
a vivo tempo for the proper effect. *Mills,*
Fl Bd \$3.00. Sym \$5.00.

**THEMES FROM SYMPHONY NO. 6
(M), C. Johnson.** This number should be
quite popular for either contest or a pro-
gram. The Tchaikowsky melody from the
Pathetique Symphony is sure to be en-
joyed by everyone. The introduction will
require control on the performer's part to
get the flowing pianissimo style along
with the swells that are well marked.



The editor of this column is well
known as Director of the Concert
Band Ensemble and Instructor of
Clarinet at the VanderCook School
of Music. He also offers a course
in Materials in which students gain
first hand knowledge of the best new
and old music of all publishers.

The combination of Materials In-
structor and Concert Band Director
keeps him in constant touch with the
materials that are most worth while.
He is in a position to try out every
piece of music that is recommended
in this column. Mr. Brittain holds
his degree in Music Education and
is also a graduate of the Army School
of Music. During World War II he
was director of the famous 11th Air-
borne Division Band.

His activities as a contest judge
and clinic director keep him in con-
stant touch with materials that are
in demand. He is a member of the
Music Committee of the Midwest
Band Clinic.

Several good recordings of the entire
Symphony are available to the conductor
for study. The number is well cued so
that a large instrumentation is not needed
to use the number. Avoid too much
power in the final allegro passage so as
to make the music light and quick. This
lightness in style will also help the
young bands in getting the accents that
are necessary for good contrast. *Belwin,*
Fl Bd \$4.50. Sym \$6.75.

SHALIMAR OVERTURE (E), Buchtel.
An easy overture that will be fine for a
young band. The slow somber introduc-
tion that is well marked for phrasing will
offer excellent opportunity to develop
good tone production. All parts are well
cued for instruments that might be lack-

ing. Measure numbers are ample to save time in preparing the number for contest. The number is tuneful and will be interesting to the bandsman. Technical problems are few and the number is scored to sound full and resonant. Sounds big—plays easy. *Kjos, Fl Bd \$4.50. Sym \$6.50.*

ST. FRANCIS OF ASSISI (MD), Mochlmann. This overture, portraying the life of the founder of the Franciscans, is dynamic but also has its quiet and peaceful passages. The number will require a mature A or B band for best results. A challenge will be offered to the director as there are some tranquil $\frac{6}{4}$ and $\frac{7}{4}$ measures that are quite effective. The development of this number is interesting and ends in a very calm and peaceful setting rather than loud and fast. I am sure you will find the number well worth while. *FitzSimons, Fl Bd \$6.00. Sym \$9.00.*

AT THE MINSTREL SHOW (M), Heywood S. Jones. A descriptive novelty for band with narrator. Mr. Jones has scored this number with excellent taste. Numbers of this type are sometimes a bit "corny" but not this one as the arranging has been done with great care for the modern concert band. The days of the old time minstrel show really live again in this number. A curtain raiser fanfare is used after which the interlocutor announces the following allegro by the entire company. A song style tune followed by a soft shoe dance to be imitated by the percussion section playing with brushes is used. Be sure to pick the tempo up slightly in going from the song to the dance. Jokes are used between parts of the number to give the "end men" a chance to be worked in. A cake walk with trombone "glissandos" will appeal to the band as well as the audience. A short section for a brass quartet is used to give the impression of a male quartet singing. A buck and wing dance is presented with a drummer playing on a wood block for the proper effects. A joke is then used with the band swinging into a good grand finale number. Some schools are using this number as the nucleus for an entire minstrel show. This number offers endless opportunities for dramatization by the clever director. —Ludwig, Fl Bd \$5.50. Sym \$7.50.

Trade Winds

The Meyer's Musical Exchange Co., 454 Michigan Avenue, Detroit 26, Michigan, has now available for mailing, its 1949 spring and summer edition of "A Preview of Musical Instrument Bargains." It is an entirely new catalog—from cover to cover. This bargain list-catalog has an extensive list of guaranteed and new rebuilt band and orchestra instruments and accessories. Of interest to schools and band directors are the new Meyer's budget payment plans. Through this plan, musical organizations and its members can be fully equipped to meet their festival and concert commitments in spite of a limited budget.

Under a new policy, all shipments are now made on a ten day approval period, or longer if desired, instead of the five days previously allowed. If instruments are not fully satisfactory, they may be returned for credit, exchange or refund.

The company states that a bill exempting from tax excise, musical instruments sold to religious and non-profit educational institutions has gone into effect. The measure is known as House Bill 6808.



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How to Compose and Arrange

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota



This month in this column I am going to let our readers in on a little plan that THE SCHOOL MUSICIAN has in mind putting into effect in the near future. The big reason for divulging to you this information in advance is because we want your suggestions as to what you think will be the best way to carry out our plan.

Because we feel that among our high school readers are many very talented would-be arrangers who need the encouragement and stimulus for creative effort that we feel this magazine is prepared to offer, THE SCHOOL MUSICIAN is planning to sponsor a contest for the best arrangement of a number for small band ensemble. There will be a sizable cash prize award made at the close of the contest and furthermore it is planned to attempt to arrange for a public performance of the winning composition by an outstanding musical organization.

Our plan is to restrict participation in this contest to regularly enrolled students in the 9th, 10th, 11th and 12th grades in schools where there is an active band organization. Perhaps at a later date it may be possible to conduct a contest for participants at the college level, but at the present time we are especially anxious to encourage the high school students because we feel that they are at any age where our help will be most valuable.

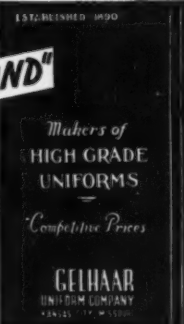
It may be that some of the contestants will want to arrange a selection for full or concert band. With this desire, we are in full sympathy. However, we feel that perhaps it might result in better arrangements if the contestants confine themselves to small ensembles requiring not more than eight or nine different instruments. On this point, we will be grateful for reader response, for it will depend largely upon the reaction we get from our readers as to what rules will be made.

It has been suggested that it might be well for me to print a few themes in a future issue that could be used by the contestants. This I will be only too glad to do if that is your wish. However, I also feel that those arrangers who have their own original ideas should be given a chance to express themselves, and for this reason I am hesitant to restrict entries to arrangements of my themes. In other words, for those who do not feel capable of composing their own tunes, we will be glad to supply these, but for those who do have the ability to compose their own tunes, we would like to see them given the opportunity to so express themselves.

As to the type and length of composition to be arranged, this will largely have to be worked out—again dependent upon

the reactions we get from those interested. Some contestants may want to arrange selections for swing band using piano and a few strings in addition to the winds and percussion. Other contestants may want to arrange selections of the "long-haired" variety. Some may want to write slow pieces, others may want to arrange fast ones. Even instrumental solos with small band accompaniment may be the chief point of interest of some of our readers.

We, who are members of the staff of THE SCHOOL MUSICIAN, are anxious to run this contest in such a way as to make it most worth while to the greatest number of our high school musician readers. We are desirous of fostering the great interest that we feel there is among high school students in the sub-



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ject of band arranging. We do not, however, claim to know in which type of band arranging there is the greatest in-

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terest. It is for this reason that we are especially anxious to hear from you before we print further details in regards to the forthcoming contest.

Perhaps you would rather that we offer more than just one first cash prize, in other words a first, second, and third prize. Perhaps it would then be necessary for us not to give such large cash prizes but to give more prizes so that more participants could rate. The funds available for this purpose will be to an extent limited and for this reason it might be well for us to give more prizes of smaller sizes. Let us know what you think.

At any rate, I will be eager to receive your letters. You can either write to me in care of THE SCHOOL MUSICIAN or else write to me directly. I may not be able to take time to answer all your letters personally, though I promise you I will do the very best I can, but you may rest assured your letters will be most welcome and will be read very carefully and your suggestions heeded.

Sit down and write me a card today. You may thus open up the way for you to win a prize and a start in the direction of becoming a successful arranger.

I had a nice letter the other day from Jim Mack of Alton, Illinois, who is one of America's more successful composers and arrangers. He has written a large number of fine musical compositions and his "Maybelle Waltz" for band is a number that I can most highly recommend. We tried it over here in our college band recently and the students were most enthusiastic about it. The parts are not hard, in fact it is definitely a class C selection, but the arrangements sounds unusually full and the melodic ideas are of more than usual merit. It is printed on full concert size paper such as is used for all the larger band works and the notes are all clear and legible. Try it over in your band. I know that you won't be disappointed.

Well, here we are into March and the contest season is once again upon us. Contests mean that bands must annually have new and interesting suitable contest material. This is where the younger generation of composers and arrangers come in. There is a crying need today for more and better band music available for contest purposes.

Bands need, especially, good class C and D selections, for this is where the vast majority of our school bands are classified. Fortunately much good music is being written and arranged, though now and then I am alarmed at the amount of tripe being printed. Too many arrangers are relying upon colorful instrumentation to cover up glowing deficiencies of content, both melodic and harmonic. Recently I tried over a new band number beautifully arranged, but it said absolutely nothing to me. Perhaps the fault here was entirely my own, though I do not think so.

My own test to determine the musical worth of a new band composition is to try out the conductor's part on the piano. If it sounds well here, the chances are that it will sound well in the band, providing of course the arranger knows his business. But if it does not sound well on the piano, though it may sound fairly well upon first hearing in the band, the chances are that it has no enduring merit. At least, if it can stand the test of being played upon the piano, it must have something more than mere tone color to recommend it.

See you next month!

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How to Play the Accordion

Let's Teach and Use More Accordions In School Bands and Orchestras

By Anna Largent

213 Williams St., Aurora, Illinois

Band Drills

Making a fine concert accordion band requires skill, time and care to get satisfying results. The leader must understand human nature and human problems. Every child has his own personality, and the leader must use good judgment, have experience and the best understanding of every day problems and the building of a good band.

Some leaders start off their rehearsals with scales, synchronizing the bellow movement of the entire group. This makes a beautiful picture, besides developing the technic of both the right and left hand. No one really knows how hard a director works with his band in order to get the desired results, and this can only come about through rehearsal drills.

A leader can only do his best when he feels the band members are all trying to meet his requirements, working and playing together as one. Let weariness, envy or disappointments creep in, then the entire balance and quality of the unit becomes lost and upset. It is up to each individual band member to follow the instructions of his instructor implicitly.

The Accordion

The organ has long been designated as the "King of Instruments" and compared to the greatest accumulation of musical instruments in its making. The new makes of accordion are fast reaching

this popularity, in as much as all dynamic accent can be produced on it, together with producing a reproduction of different tones by a touch of a button switch. Close observance and adherence to the manipulation of the bellows, brings out the very best and displays the phrasal contents most intelligently. Both the dynamic accent and the agogic accent in expression can be produced with results complimentary to the performer.

Stage Drills

At rehearsals is the time to practice proper stage manner and attitude, which will enable band members to get used to the proper stage deportment by the time of a concert or recital.

Soloists should walk quietly and easily to the center of the stage, bow politely before and after their number. The most difficult job is to pick the right place for the right soloist. After choosing your number and memorizing it, look for certain things. The style, tone quality, tone color, rhythm and musical expression. To develop the poise and confidence necessary for public performance, it is good to play before your band members and call for constructive as well as adverse criticism. But this should be held down to a minimum.

Thumb Technic

Many accordion students who attempt to play difficult compositions, find that they stumble and cannot play a run smooth and even. Much of this unevenness is due to the thumb, which is perhaps the most unruly member of the hand. If a soloist can play scales, chromatics and arpeggios smoothly, he will have to pass the thumb under the hand correctly. There is only one way to play fast runs and that is to use the correct fingering every time you play, for the changing of fingers every time you play the same piece will cause stumbling, or playing the thumb on a black key will throw the whole hand out of position and a break in the run, if the piece calls for the thumb to pass under the hand.

Musical Expression

Technic is not every thing, a soloist must play with good musical expression, style, vitality, rhythm and sentiment. He must feel the music he is playing, for without feeling and emotion, the most brilliant solo will sound like a technical study. Lately we have heard a number of accordion soloists on the air and on the stage who have ruined their number by an exaggerated speed. Articulation must be clear and clean so that the listener can hear every tone, otherwise all the tones become bunched and messy and not only does the listener become confused as to what the soloist is trying to say with his instrument, but I believe the soloist also is confused.

Your Library

Every accordion player should have a big library of all the best books and solos on the market. The largest stores have



Lenore Engstrom, 11 years of age, popular young accordionist of Louise White School, Batavia, Illinois, daughter of Mr. and Mrs. George B. Engstrom, 438 Elizabeth Street.

the greatest stock. The best mechanics have the most tools. The best accordion players have a large library. Start your library today, buy all the best standard pieces you have heard and study them. Write for literature catalog from all of the Accordion Music Companies, or go to your local music store and order or buy the numbers in stock. You must have material to work with, and buying albums, books and solos is the best investment. Every day play a new number for slight reading practice. Years ago there was very little accordion music on the market and teachers had to arrange their numbers, but today the market is full and pupils can buy anything they hear, over the music counter. So start your library today and stock up week after week until you have a library that you can really talk about. Let me hear from you as soon as you have started this project.

Questions and Answers

Dear Mrs. Largent: My son has been an excellent accordion student for the past four years, playing in many public concerts. Now after entering high school six months ago, he has lost all interest in his music, wants to do as he pleases and go out with his new found friends. We are at a loss of what to do. He plays both the classical and popular music. His teacher asked me to write to you for suggestions.—Mrs. M. Schmidt.

Answer: Tell him that our greatest statesmen, athletes, physicians, scientists are also musicians, and their knowledge of music has done much to forward their chosen profession. I take it his friends do not play an instrument, and he is evidently being influenced by them and the things they are interested in, which puts him in a class of being a follower. In a flock of sheep there is always a leader, the rest all follow the leader. So I say to him, "Why be a follower when you can become a leader." Show your new found friends the pleasure you can give them and yourself with your instrument, and soon they will do something

(Please turn to page 46)



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FOR QUICK Sale, Cleveland Fr. Horn, Brass Lacquered, completely reconditioned, very good case. Worth \$125.00. Will sell for \$125.00. Don't wait. David Gavreau, Ironton, Minn.

FOR SALE: Haynes-Schwelm sterling silver flute and case, French model, serial number 6947, in good mechanical condition. \$165.00. Silas Echols, Mt. Vernon, Ill.

HUNDREDS of reconditioned cornets, trumpets, trombones, alto horns, mellophones just what schools are looking for ranging in price from \$57.50 up. Big stock of sousaphones \$195.00, up. Upright bass horns from \$89.50, up. Baritone horns from \$72.50, up. Hundreds of saxophones from \$49.50, up—C melodies, sopranos, altos, tenors, baritones, etc. Rampone Albert system bass clarinet \$187.50. Bettoney conservatory system Bassoon \$139.00. Heckel system Bassoon \$365.00. New Heckel system bassoon outfit \$595.00. Selmer Boehm system alto clarinet outfit \$365.00. Pan American Conservatory Oboe \$197.50. Krups Double French Horn \$395.00. King Double French horn \$325.00. Krups single French horn \$225.00. York single French horn \$157.50. Conn silver plated BB sousaphone \$395.00. Holton silver plated Eb sousaphone \$325.00. Goldlacquered small size bell front Eb recording bass horn \$225.00. Conn Goldlacquered Eb bass horn \$162.50. York goldlacquered BB upright bass horn \$187.50. Holton silver plated bass trombone outfit \$165.00. King silvertone cornet outfit \$147.50. Selmer goldlacquered trumpet outfit \$135.00. Selmer goldlacquered tenor saxophone \$265.00. Buescher Aristocrat goldlacquered tenor saxophone \$185.00. Conn goldlacquered tenor saxophone \$185.00. Pan American silver plated tenor saxophone \$135.00. Buescher goldlacquered Baritone horn \$127.50. Conn silver plated baritone horn \$147.50. Pan American silver plated alto saxophone \$97.50. Conn silver plated alto saxophone \$125.00. Buescher silver plated bass saxophone \$195.00. Conn goldlacquered baritone saxophone \$225.00. Conn Conquerer goldlacquered trombone \$147.50. Set of new Pedal Tympani \$290.00. Olds trombone \$147.50. King 2 front bell recording Euphonium with case \$265.00. Super Olds trombone \$165.00. Lyon & Healy's 5 valve double bell euphonium \$125.00. Conn Capron trumpet with case \$145.00. Deagan Model 350 Marimba \$125.00. Buescher goldlacquered baritone saxophone \$225.00. Kohlert silver plated sax fingering oboe \$197.50. Jenkins goldlacquered sousaphone \$195.00. Violin outfits \$18.50, up. New violin outfits \$24.50, up. Used cellos, \$42.50, up. Sprinz, 4 rotary valve BB upright bass, excellent horn \$285.00. Buescher 400, goldlacquered tenor saxophone, like new, \$295.00. Selmer Wood Boehm Bb clarinet with case \$165.00. New Viola outfit \$39.50, and hundreds of other bargains to select from. Write for free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Avenue, Detroit 26, Michigan.

SELMER pre-war French Clarinet, brand new, in case \$225.00. Buescher Bb Bass Saxophone, excellent condition, in case \$250.00; Hand Tuned Tympanis \$150.00; Pan-American Upright Bb Bass, S.P.—A1 condition and case \$225.00; York Eb Sousaphone S.P. with case \$275.00; York Bb Sousaphone S.P., large size, fine instrument \$300.00; Kohlert Oboe, excellent inst., conservatory system \$200.00; Kohlert A. Clarinet and case, fine instrument \$125.00; 1-9" Bass Trombone, excellent instrument, in case, \$125.00; and Hundreds of New and Reconditioned Instruments in all makes. Send for Bargain List. Cash paid for Used Instruments. All Reconditioning guaranteed and backed by 50 years of experience. Musical Instrument Exchange, A. J. (Bill) Johnson, 46 Division Ave., S., Grand Rapids, Michigan.

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GUARANTEED OBOE REEDS: Handmade by a professional oboist. \$1.35 each, 4 for \$5.00. Specify strength: soft, medium, hard. Allen Reed Co., Box 579, Station A, Champaign, Illinois.

BASSOON REEDS. Handmade by first bassoonist United States Marine Band. \$1 each. William Koch, 5022 38th Avenue, Hyattsville, Maryland.

REEDS—OBOES: I will make your reeds perfect as the ones I use at Cincinnati Symphony Orchestra. Easy, beautiful tone, perfect pitch: \$1.50, 6 for \$8.00 French cane and all reed making materials and tools. Used Loree oboes and English horns. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

BASSOON REEDS — The Ferrell Bassoon Reeds nationally known among school bassoonists for their satisfactory service; made from that fine quality Genuine French cane. 4-reeds \$3.80—11 doz. John E. Ferrell, 3509 Juniata St., St. Louis (18), Mo.

UNIFORMS

FOR SALE: 42 red and white wool uniforms, red coats and caps and white trousers. One drum majors uniform included free. Norman Backus, Thorp, Wis.

AVAILABLE for contest delivery, 45 to 50 marine style band uniforms, wine coat, grey trousers, white belt, cotton twill. Large high school sizes. Sample to responsible party. Reasonable. Write A. R. Strang, Alcoa, Tennessee.

FOR SALE: 46 Used blue trimmed in gold high school band uniforms in good condition at \$17.50 a uniform including the cap and belt. Also a drum major and director uniform. Write Mrs. Ted Peppiatt, Pres. of Rifle Bandmothers Assn., Rifle, Colorado.

FOR SALE: 60 three-piece band uniforms, maroon trimmed in white capes, caps, and pants. 12 extra pants. Made of wool broadcloth. In good condition. Will sell at exceptionally reasonable price. Sample on request. Write today to Ray Creighton, Director of Music, London High School, London, Ohio.

FOR SALE: 39 used whip-cord uniforms. Jackcoats and pants are gray with red trimmings. Caps are red military style. Also one directors uniform, gray with red trimmings. Reasonably priced. Contact—Superintendent, Beaver Borough School District, Beaver, Pennsylvania.

FOR SALE: 65 used coats and caps, in fair condition. Royal Blue and White; also miscellaneous Drum Major items; Junior and Senior High School sizes. Write Superintendent of Schools, Port Chester, New York for full description and terms.

See Next Page for More Interesting Bargains



School Band television scoop is the record of this Tri-School 120 piece group assembled for a recent 4-H Convention at Eden, New York. Top ranking musicians from three schools played under their directors, featuring Hans Herbst, flute soloist, twirlers and the drum ensemble. Schools participating and their directors were Griffith Institute with Wayne Camp and Dewey Riemersma; Ellicottville with Alfred Brown; and Eden with Paul Stromgren, our correspondent.

Classified Continued

UNIFORMS

FOR SALE: 70 uniforms, military officer style, caps, Sam Browne belts, cardinal coats, navy blue trousers with cardinal stripes; 2 drum major uniforms to match; 5 girl twirler outfits. Philip Morris style, both skirts and trousers. All are in first class condition and at the price offered will go quickly. Address at once: G. B. Zimmer, Secretary, Board of Education, Plainfield, N. J.

(20) Black (A.F.M.) Band Coats \$40.00. Uniform Caps made to order \$2.75. (40) Purple Capes \$40.00. (30) New purple mess jackets (juveniles) \$45.00. (60) Band coats, caps, belts, (blue) \$300.00. (50) Palm Beach doublebreast coats \$50.00. Majorette uniforms assorted colors, sizes, \$7.00. Shakes white red, gold \$4.00; \$5.00 Bargains. Excellent Drum Majors Uniform (tall 40) \$20.00. White \$15.00. Blue \$10.00. Leaders coats \$7.00. Caps \$2.75. Red Caps \$2.50. Tuxedo suits \$15.00. Doublebreast tuxedos \$30.00. Latest tails \$30.00. Shirts \$2.50. Minstrel wigs new \$2.00. Orchestra coats, white, doublebreast, shawl collars \$8.00. Singlebreast \$6.00. White coats peak lapels \$4.00. Tuxedo trousers, cleaned, pressed, every size \$6.00. Ladies gowns, formal \$3 for \$10.00. Chorus Costumes. Batan Blue velvet curtain (7 1/2 x 33) \$50.00. Black velvet (6 x 60) \$60.00. (50) New white band coats, military collars \$75.00. Bargain. Free Lists, Wallace, 2416 N. Halsted, Chicago Ill.

WANTED TO BUY

WE WILL PAY HIGH PRICES for your musical instruments. Especially need metal, wood and ebony clarinets, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan

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WE WANT YOUR MUSICAL INSTRUMENT. We will pay the highest prices for trumpets, cornets, saxophones, metal, wood and ebony clarinets, oboes, bassoons, flutes, French horns, baritone horns, alto and brass clarinets, trombones, bass horns, etc. Write or send us your instrument for the highest cash or trade in appraisal. We will pay transportation charges. Meyer's Music Exchange Co., 454-L Michigan, Detroit 26, Michigan.

MISCELLANEOUS

WANTED: Young men trumpet, trombone, piano soloists. Small ensemble. Legitimate. Thirty weeks' tour schools. Start September. Salary and bonus. High school graduates eligible. Ben H. Ritzenthaler, 1909 No. Catalina, Hollywood 27, Calif.

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Accordions

(Begins on page 44)

about playing an instrument, and you will become their idol and hero.

Dear Mrs. Largent: Kindly give some advice on how to memorize. My son 17 years of age has mastered a repertoire of solos for the accordion, but has become very discouraged from the fact that he is unable to memorize and must play from music.—Mrs. Vittoria L.

Answer: Pupils should start to memorize with their beginning lessons. In fact following the fourth lesson, they should stand up and play a simple tune by memory, and continue on by memorizing a short tune every week. I would advise that your son start at the very beginning and take a very simple tune and memorize a measure at a time. If he will have the patience and courage to do this, then in a very short time he will be able to play his entire repertoire by memory.

Dear Mrs. Largent: I am working on a difficult solo which calls for left hand bass solos. It is very difficult to jump from E flat bass button to F sharp counter bass and from D flat to B counter bass without losing time. Is there a sim-

pler way of playing big skips.—Mary Ann S.

Answer: The left hand has the double duty of playing the buttons and manipulating the bellows. The less you shift the hand, the better. Keep the hand in a steady position, but make the fingers do the reaching for the needed buttons. Practice finger gymnastics for the left hand. Purchase the Frosini Left Hand Technique Instructor.

Dear Mrs. Largent: My son tires very easily when practicing. He is eleven years of age, average size. We have just purchased a beautiful 120 bass accordion. Do you think a 120 bass too heavy for him?—Orville A.

Answer: First look in the matter of correct posture. The shoulder straps should be fitted snugly, the left shorter than the right, with a back strap to join the two shoulder straps. Next the accordion must be held correctly in a sitting position. The upper right hand corner of the piano keyboard resting against the right shoulder. The instrument rests on the left knee so that the manipulation of the bellows will require very little effort.

Perhaps it is the novelty, joy and excitement of playing a larger instrument that has caused a tenseness, which will wear off in a few weeks. Soon he will become relaxed and be at ease while practicing.

Dear Mrs. Largent: I wish to audition for an amateur radio show. Would you please suggest pieces suitable?—Shirley McM.

Answer: It is difficult to say which pieces would appeal to the judges. But any one of the following should cover that program. Hora Staccato; Jolly Caballero, Hungarian Rhapsody No. 2; Hungarian Dance No. 5; Czardas; Malaguena; Ritual Fire Dance; Light Cavalry; Sabre Dance; Twelfth Street Rag; Roumanian Rhapsody; Lady of Spain; Tantalizing; Trieste Overture; Aida; William Tell Overture; Il Trovatore; Il Traviata; Poet and Peasant Overture.

Dear Mrs. Largent: I play the accordion, but never took a lesson in my life. I would like to do the bellow shake and some of that chord playing that I have heard on the radio. Would greatly appreciate any suggestions.—Jack R.

Answer: What you really need is some good instructions from a teacher. Purchase Bellow Shake Instructor by Deiro, Hanon Studies by Uunzio, Left hand technique and bellow manipulation by Frosini. Accordion Instruction Book by Gaviani.

Dear Mrs. Largent: My daughter is studying accordion under a very competent and strict teacher. He does not allow her to play any popular tunes and he will give her the same lesson week after week until he feels it is perfect. We have a difficult time making her practice the same lesson week after week, and are upset about the whole thing.—Mr. & Mrs. J. B.

Answer: Naturally I will always agree with the teacher. But I also believe in getting a lot of fun out of music. So why not purchase a dozen popular songs and have her play them for recreation at home and for company.

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